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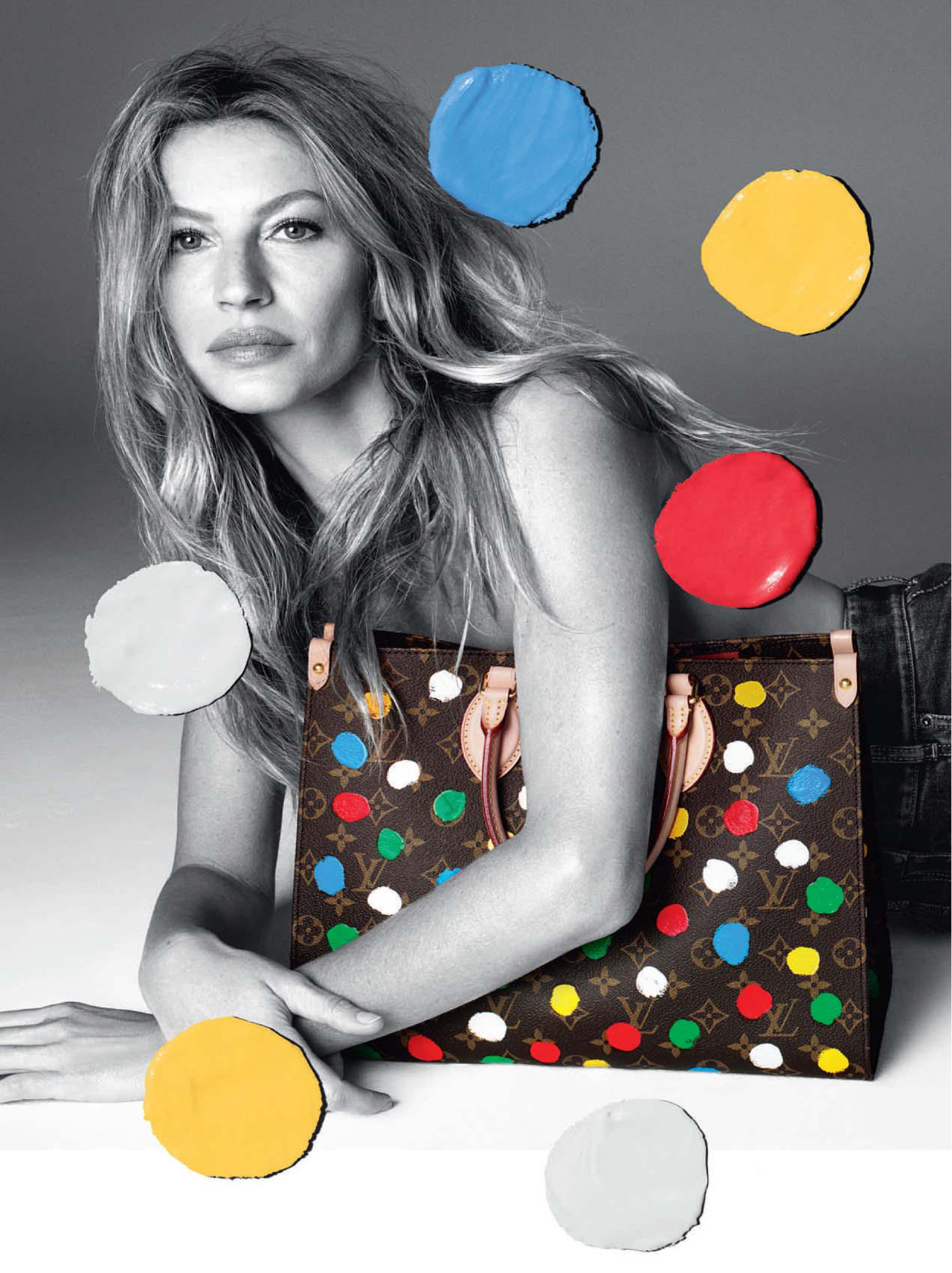

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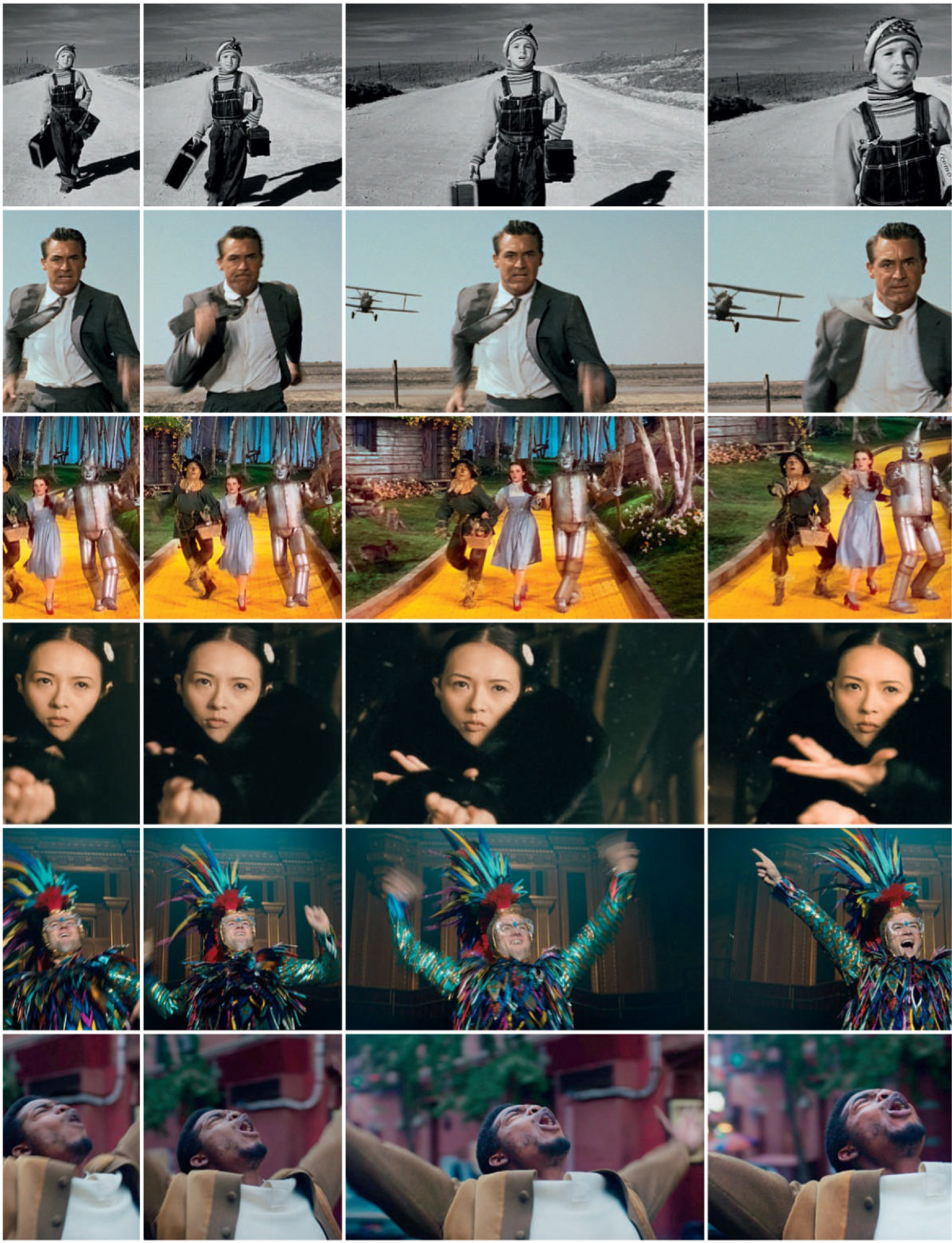

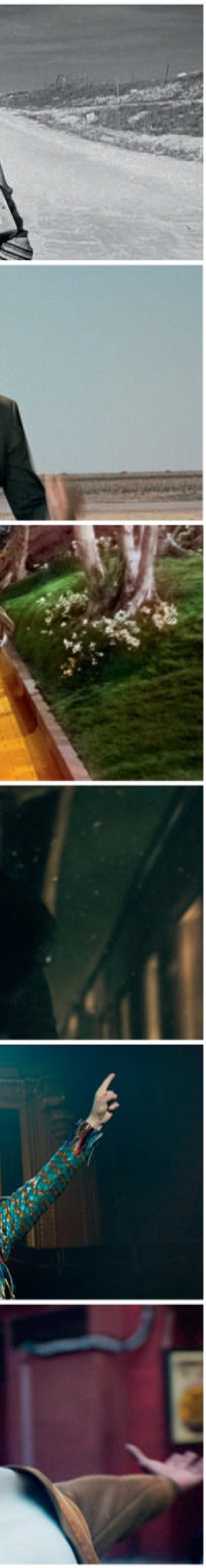

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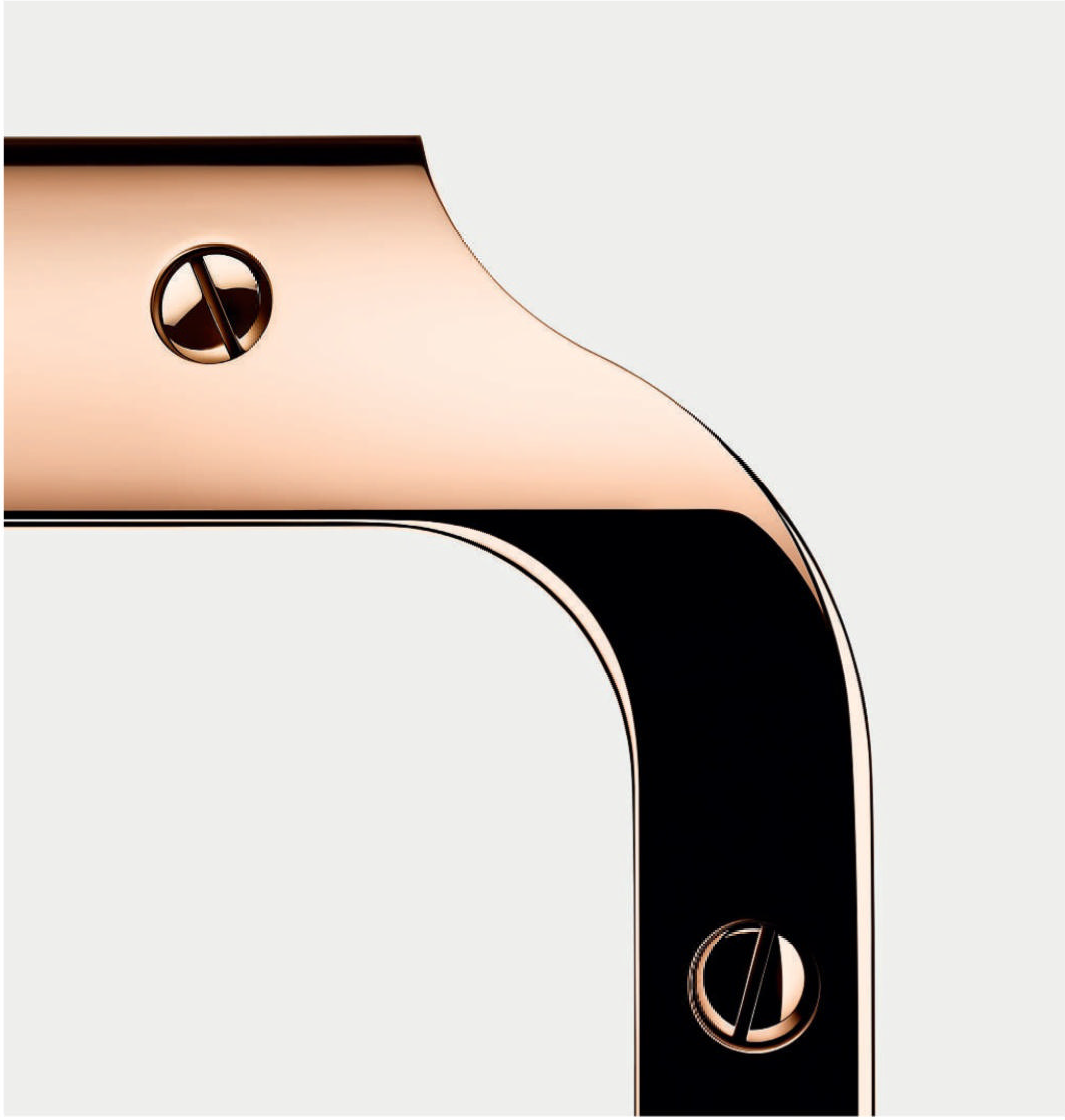

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Harper's Bazaar ISSN 0141-0547 is published 10 times a year by Hearst UK c/o Express Mag, 12 Nepco Way, Plattsburgh, NY, 12903. Periodicals postage paid at Plattsburgh, NY. POSTMASTER: send address changes to Harper's Bazaar c/o Express Mag, PO Box 2769, Plattsburgh, NY 12901-0239. Harper's Bazaar is distributed by Frontline Ltd, Peterborough (01733 555161). Sole agents for Australia and New Zealand: Gordon & Gotch (Australasia) Ltd. Agents for South Africa: Central News Agency Ltd.
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Magazine printed by Wyndeham Roche, Victoria Business Park, Roche, St Austell, PL26 8LX.
Covers printed by the Westdale Press Ltd, 70 Portmanmoor Industrial Estate, East Moors, Cardiff, CF24 5HB.
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PHOTOGRAPH: PAMELA HANSON

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Harper's
BAZAAR

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COVER LOOKS
All prices throughout from a selection, except where stated. From left: Lucy Boynton wears embroidered mesh and tulle dress, Alexander McQueen. White gold and rose gold and diamond necklace, Van Cleef & Arpels. Shalom Brune-Franklin wears body, £695; dress, both Simone Rocha. White gold and diamond earrings, Van Cleef & Arpels. Sheila Atim wears tulle dress, £2,695, Erdem. White gold and diamond earrings, Van Cleef & Arpels. Styled by Leith Clark. Lucy Boynton: hair by Dayaruci at the Wall Group. Make-up by Alex Babsky at Premier Hair and Make-up. Shalom Brune-Franklin: hair by Earl Simms at Caren. Make-up by Naoko Scintu at the Wall Group. Sheila Atim: hair by Zateesha Barbour at LMC Worldwide. Make-up by Michelle Leandra. Manicure by Sabrina Gayle at Arch the Agency. Photograph by Pamela Hanson

PHOTOGRAPH: ERIK MADIGAN HECK

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Editor's letter

FEBRUARY 2023

Meghan Roche wears Giorgio Armani in this month's fashion collections story, on page 108

New dawn

Welcome to *Bazaar*'s first edition of 2023. I'm sure that I'm not alone, after a sedentary festive season, in finding myself filled with a desire to shake things up, embark on fresh adventures and dive headlong into the new. This is why, in a somewhat self-flagellating way, I insist on beginning the year with a swim off the Devon coast, while my appalled family cheer me on from a safe distance, swaddled in coats and scarves, and sipping hot coffee.

That bracing plunge into what's next is the spirit with which I wanted to imbue the magazine this month – starting with our trio of talented cover stars, who head up our portfolio of the women to watch this year on stage and screen, and also behind the scenes (page 90). It's time to launch into a bright new fashion season, too. In our trend report (page 47), we reveal the designers' favourite colour palette for spring, and deconstruct the allure of crinolines and mermaid chic, while our vibrant 32-page shoot featuring the pick of the season's collections starts on page 108. Meanwhile, if you are aiming for more profound change, look no further than our investigation into the world's best wellness retreats for mind and body on page 146. My own trip to Iceland involved a Viking sauna ritual that turned out to be a far more invigorating experience than any January dip into the Channel, and has proved a total reboot, both mentally and physically, whose effects I anticipate lasting long into the year ahead. I hope this issue helps your 2023 get off to an equally energising start…

LYDIA SLATER EDITOR-IN-CHIEF

£1,595, Erdem

From a selection, Omega

£3,900, Kiki McDonough

£1,290, Alexander McQueen

EDITOR'S CHOICES

Ring the changes in your wardrobe with Erdem's easy-breezy shirt dress, elevated with luxurious accessories in crimson and gold.

£775, Salvatore Ferragamo

From a selection, Boucheron

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Contributors

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Our cover stars (standing, from left) Lucy Boynton, Shalom Brune-Franklin and Sheila Atim, with the shoot's photographer Pamela Hanson (seated)

LUCY BOYNTON

Following acclaimed childhood appearances as a young Beatrix Potter in *Miss Potter* and as Margaret Dashwood in the BBC adaptation of *Sense & Sensibility*, Boynton has matured into a thoughtful, in-demand actress, best-known for her role in *Bohemian Rhapsody*. As she prepares for another busy year of filming, she tells *Bazaar* how she preserves her sanity in a frenzied industry.

A motto you live by '"Don't take anything personally."'

Self-care is... 'the freedom to choose how you spend your time – in my case, usually reading in the bath.'

What are you looking forward to in 2023? 'The unknown. The great thing about my job is that I don't know where I'll be this time next year.'

A woman who motivates you 'My sister, Emma-Louise, who unrelentingly holds me accountable for everything I do.'

SHALOM BRUNE-FRANKLIN

Following stellar turns in the mystery-thriller *The Tourist* and the police drama *Line of Duty*, the actress will appear as Estella in the forthcoming BBC adaptation of *Great Expectations*, opposite Olivia Colman's Miss Havisham. In this issue, she discusses overcoming imposter syndrome, following her instincts and the importance of enjoying the ride.

A motto you live by '"You're gonna die one day, so get over it!"'

Self-care is... 'having a dressing-gown on, a book in one hand, a tea in the other.'

A woman who motivates you 'My mum – she has shown me it is never too late to become the person you want to be. She makes me excited to enter multiple stages of my life.'

SHEILA ATIM

Since making her acting debut in 2013, Atim has won two Olivier Awards, taken the Chopard Trophy at Cannes and received an MBE. Her performances in *The Underground Railroad* and *Bruised* received critical acclaim and, most recently, she was lauded for her portrayal of Amenza in *The Woman King*. In our cover story, she talks about taking inspiration from her co-star Viola Davis' creative vision.

What is your New Year ritual? 'A bit of Jools Holland on New Year's Eve.'

A motto you live by '"Let's have a go."'

Self-care is... 'reminding yourself that you matter.'

A woman who motivates you 'Teyana Taylor, because she feels so distinct as an artist and doesn't seem to care what anyone thinks.'

The best song to start your day with 'Can I have a radio station? Classic FM. I need to be gently tapped on the shoulder in the mornings.'

PAMELA HANSON

The London-born, New York-based photographer studied art history in Colorado before embarking on a career that has taken her around the globe; her powerful images have been the subject of several books and exhibitions. For this issue, she has photographed our trio of cover stars.

A motto you live by '"Don't sweat the small stuff."'

Self-care is... 'meditation and exercise.'

What are you looking forward to in 2023? 'Travel, and finishing my two books.'

A woman who motivates you 'Michelle Obama.'

The best song to start your day with 'Any track from Beyoncé's *Renaissance* album.'

LARA LEE

In this issue, the food writer describes her once-in-a-lifetime trip exploring her family's homeland of Indonesia, which included a visit to the remote island of Komodo, where she walks in the footsteps of dragons.

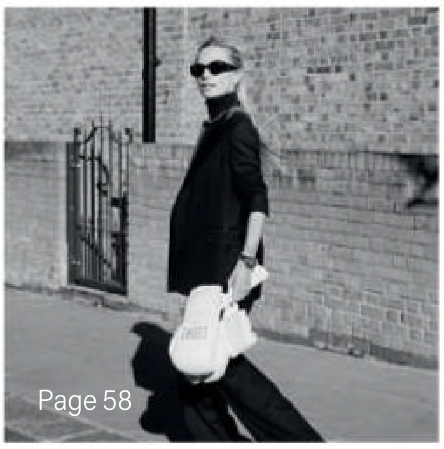
What is your New Year ritual? 'I've written my start-of-year goals in the same journal for the past 15 years; I love to flip through the pages to see what has come to pass.'

A motto you live by '"Run your own race."'

Self-care is... 'silence, stillness, sunshine and fresh air.'

What are you looking forward to in 2023? 'I'm doing a book tour in the UK and US, and we're turning it into a family adventure.'

The best song to start your day with '"You Make My Dreams" by Hall & Oates.'



LAURA BAILEY

A photographer, writer and model, Bailey is also a mainstay of Fashion Week's front row, with a covetable wardrobe that reflects her roles as ambassador for both the British Fashion Council and Chanel. In 'My life, my style', she welcomes us into her Notting Hill home.

What is your New Year ritual? 'I love to take a long walk on New Year's Day alone with my dogs or with friends and family, followed by a trip to the cinema – for some sense of reflection and some fantasy.'

A motto you live by '"I am not afraid of storms, for I am learning how to sail my ship..." – Louisa May Alcott, *Little Women*.'

A woman who motivates you 'My daughter.'

HELENA BONHAM CARTER

'I love playing people who are complex,' says the Bafta-winning actress of her latest role as the soap star Noele Gordon in the ITVX mini-series *Nolly*. Since making her screen debut at the age of 17, Bonham Carter has given many memorable performances, including as Princess Margaret in *The Crown* and as Bellatrix Lestrange in the *Harry Potter* films.

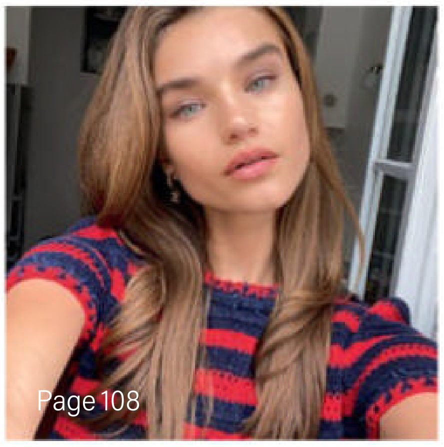
A motto you live by 'I like Mary Oliver's instructions for living a life – "Pay attention. Be astonished. Tell about it."'

Self-care is... 'taking a snooze during the day without the guilt – and with a hot-water bottle.'

What are you looking forward to in 2023? 'I'm feeling a bit apprehensive about it. As I'm not working on any big jobs at the moment, I've resolved to focus on the little things, the domestic stuff. I mustn't postpone the things that I enjoy.'

A woman who motivates you 'Julia Samuel.'

The best song to start your day with '"Don't Rain on my Parade".'



MEGHAN ROCHE

Since making her debut with Givenchy in 2017, the American model has walked for brands including Fendi, Chanel and Versace, and starred in campaigns for Marc Jacobs and Miu Miu. In 'Secret garden', she wears spring/summer 2023's most dazzling looks.

What is your New Year ritual? 'I set very specific, mindful intentions so that I am actively growing and striving towards the life I intend to live.'

Self-care is... 'knowing your own worth and not living up to society's standards, but rather the standards you set for yourself.'

A woman who motivates you 'My older sister Shannon, who is resilient, courageous, kind and loving. She has shown me what we are capable of as women.'

The best song to start your day with 'I like to ease my way in by putting on calming yoga music, so that I feel grounded and ready for what's ahead of me.'

WORDS BY BROOKE THEIS. PHOTOGRAPHS: GEORGE READ, LOUISE HAGGER, COURTESY OF LAURA BAILEY, HELENA BONHAM CARTER AND MEGHAN ROCHE

ALVA CLAIRE for MARINA RINALDI

MARINA RINALDI

BAZAAR TREND REPORT

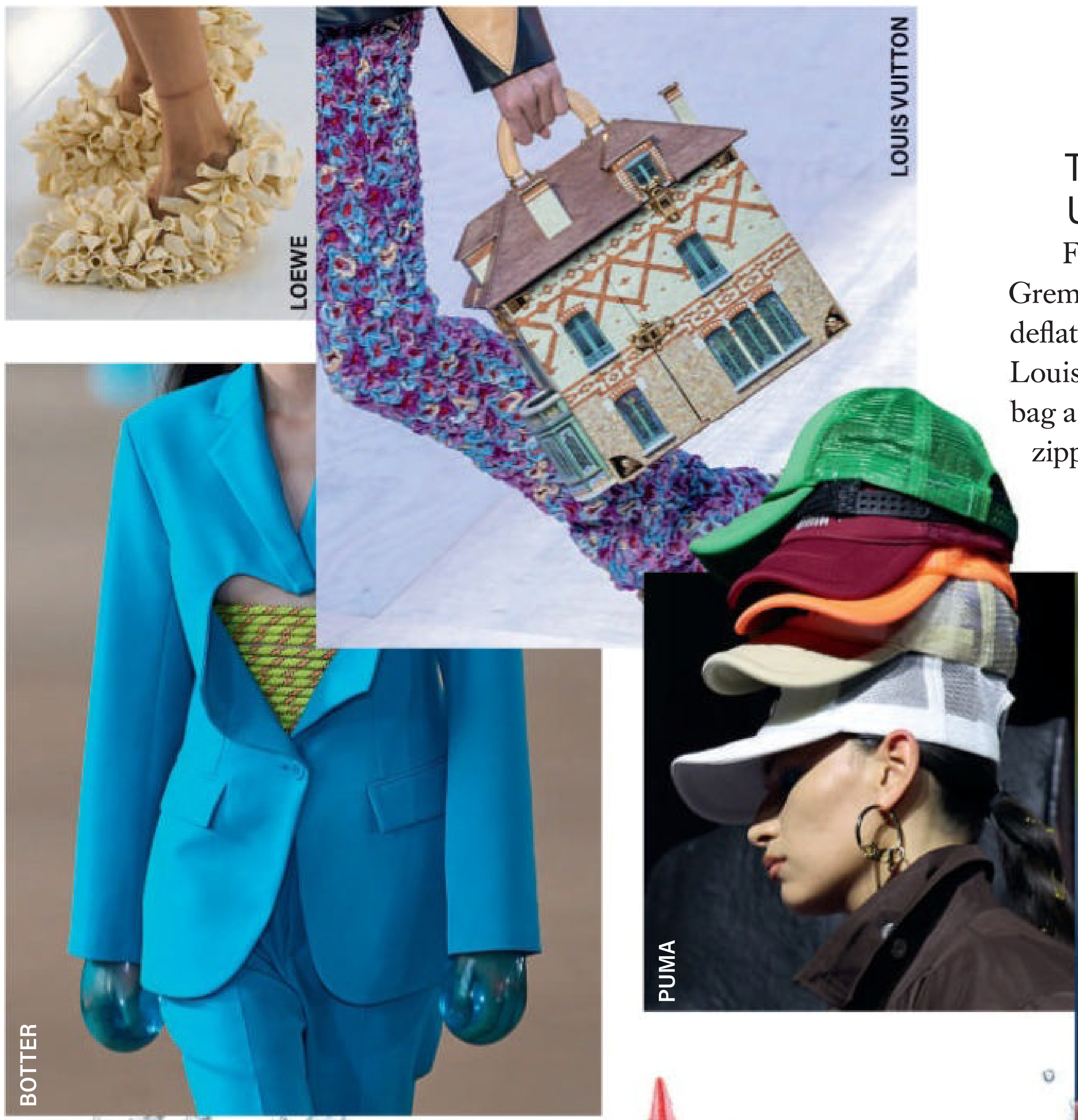
EDITED BY AVRIL MAIR

1

TOUJOURS PARIS

Chanel's timeless take on black and white found a new focus for S/S 23 as a love letter to Parisian chic. With lightweight tweeds, rippling dresses and glittery slingbacks, the collection was as eternally enchanting as the city itself.

PHOTOGRAPH: SCHOHAJA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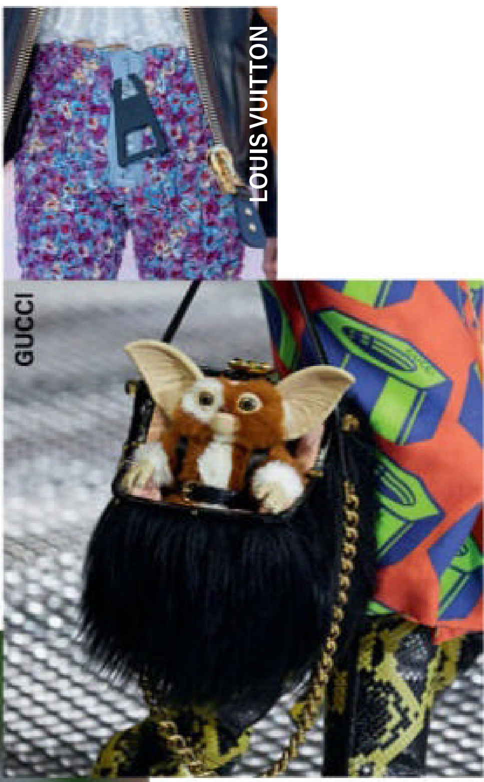
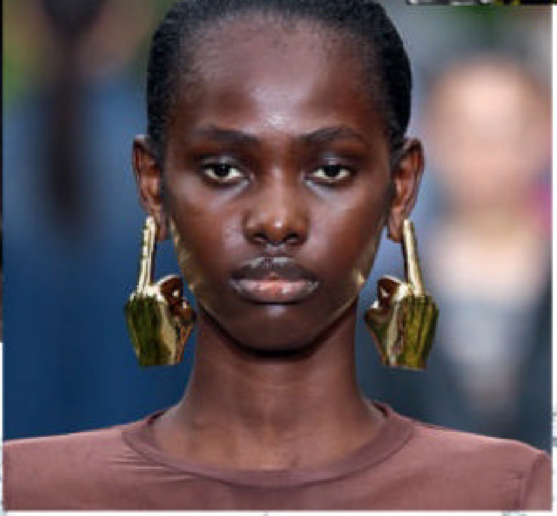
2

TALES OF THE UNEXPECTED

From Gucci's fluffy Gremlin charms to Loewe's deflated-balloon pumps, via Louis Vuitton's doll's-house bag and wildly exaggerated zippers, the new normal is anything but.


LOUIS VUITTON
GUCCI

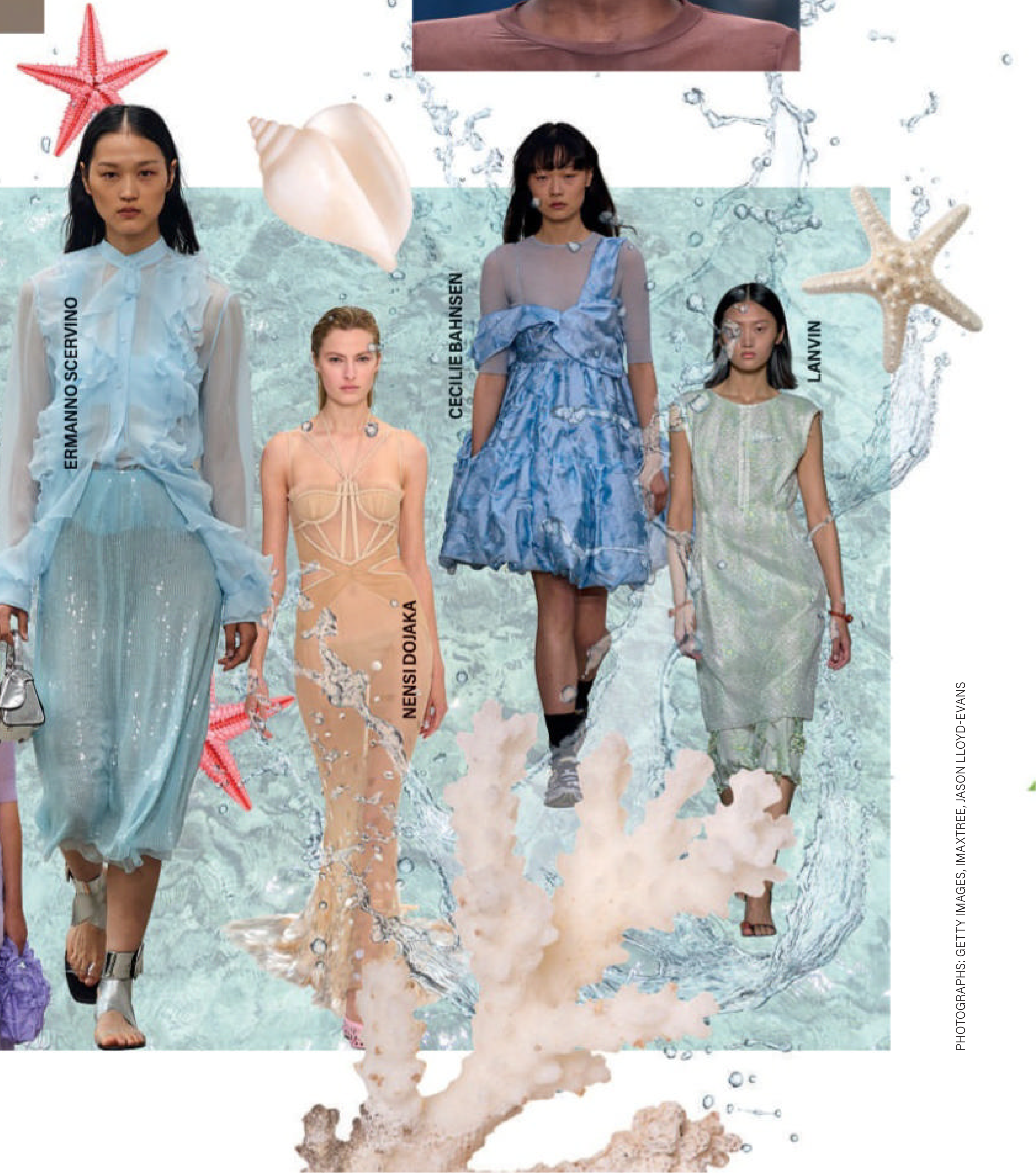


3

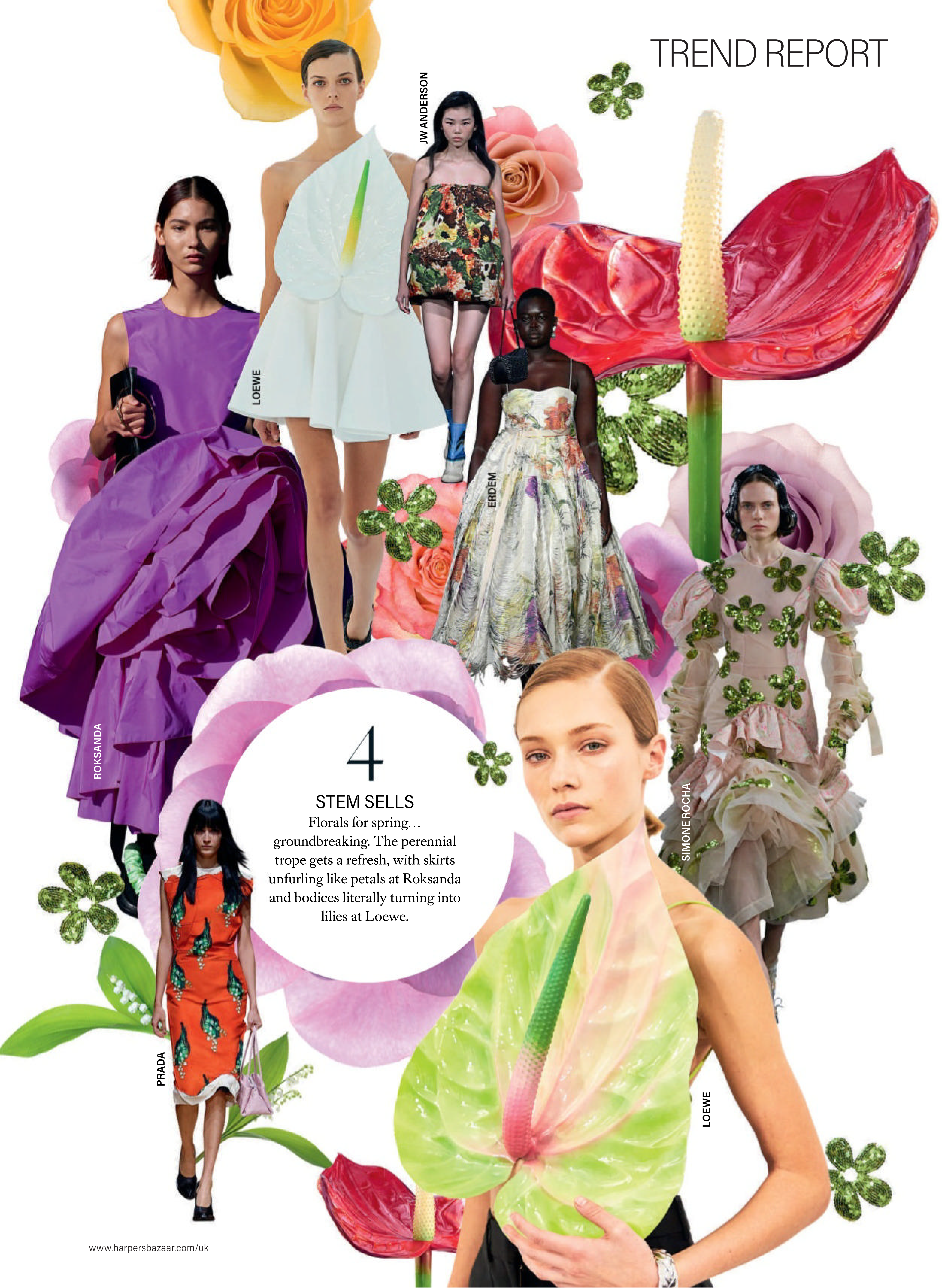
THE LITTLE MERMAID

Silvery sequins as shiny as fish scales, feathers fluttering like fronds and rippling chiffons in shades of aquamarine and pearl: dive into an underwater world.

GIORGIO ARMANI
CECILIE BAHNSEN


ERMANNO SCERVINO
NENSI DOJAKA
CECILIE BAHNSEN
LANVIN

PHOTOGRAPHS: GETTY IMAGES, IMAXTREE, JASON LLOYD-EVANS

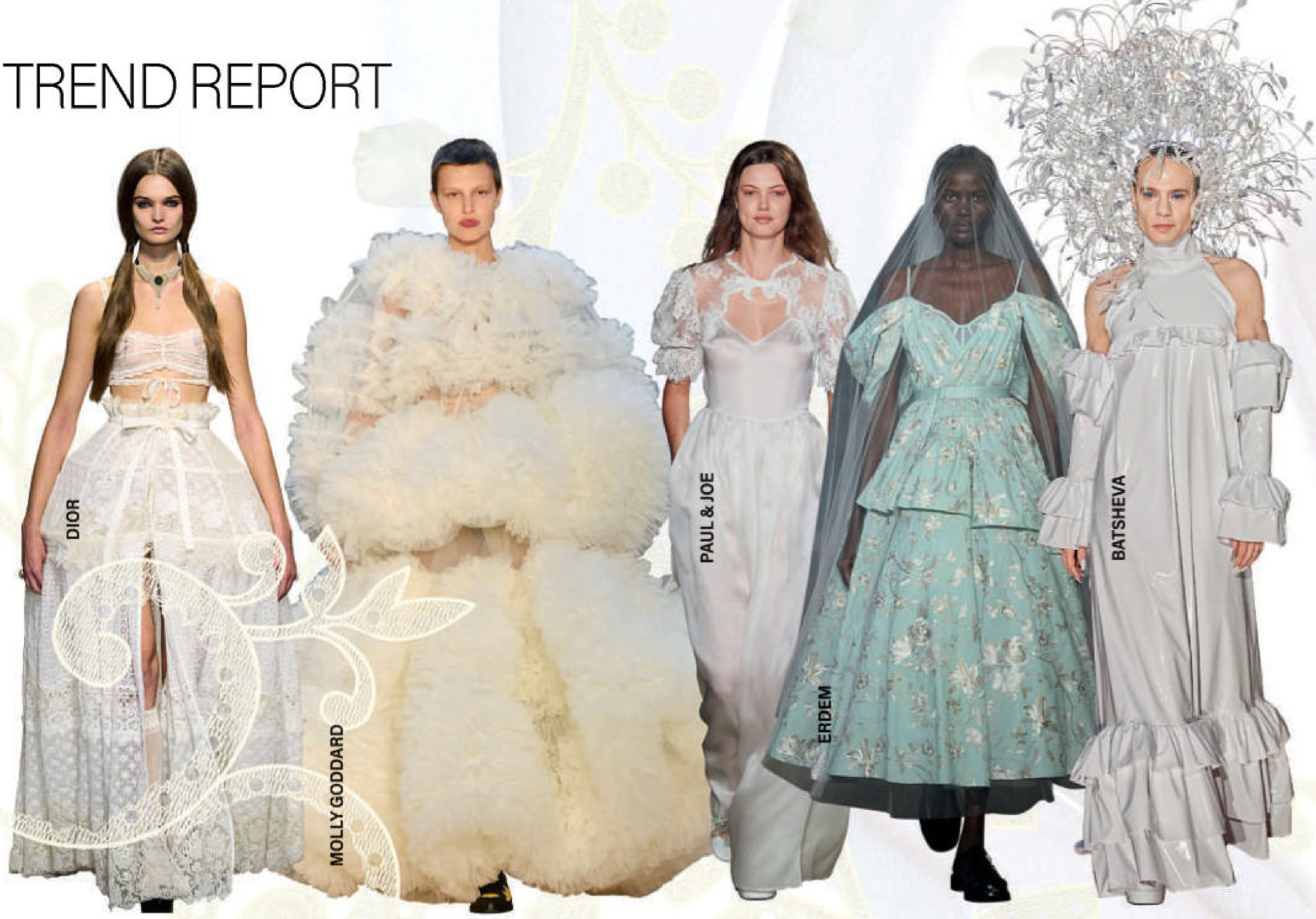

JW ANDERSON
LOEWE
ROKSANDA
ERDEM
SIMONE ROCHA
PRADA
LOEWE

4

STEM SELLS

Florals for spring… groundbreaking. The perennial trope gets a refresh, with skirts unfurling like petals at Roksanda and bodices literally turning into lilies at Loewe.

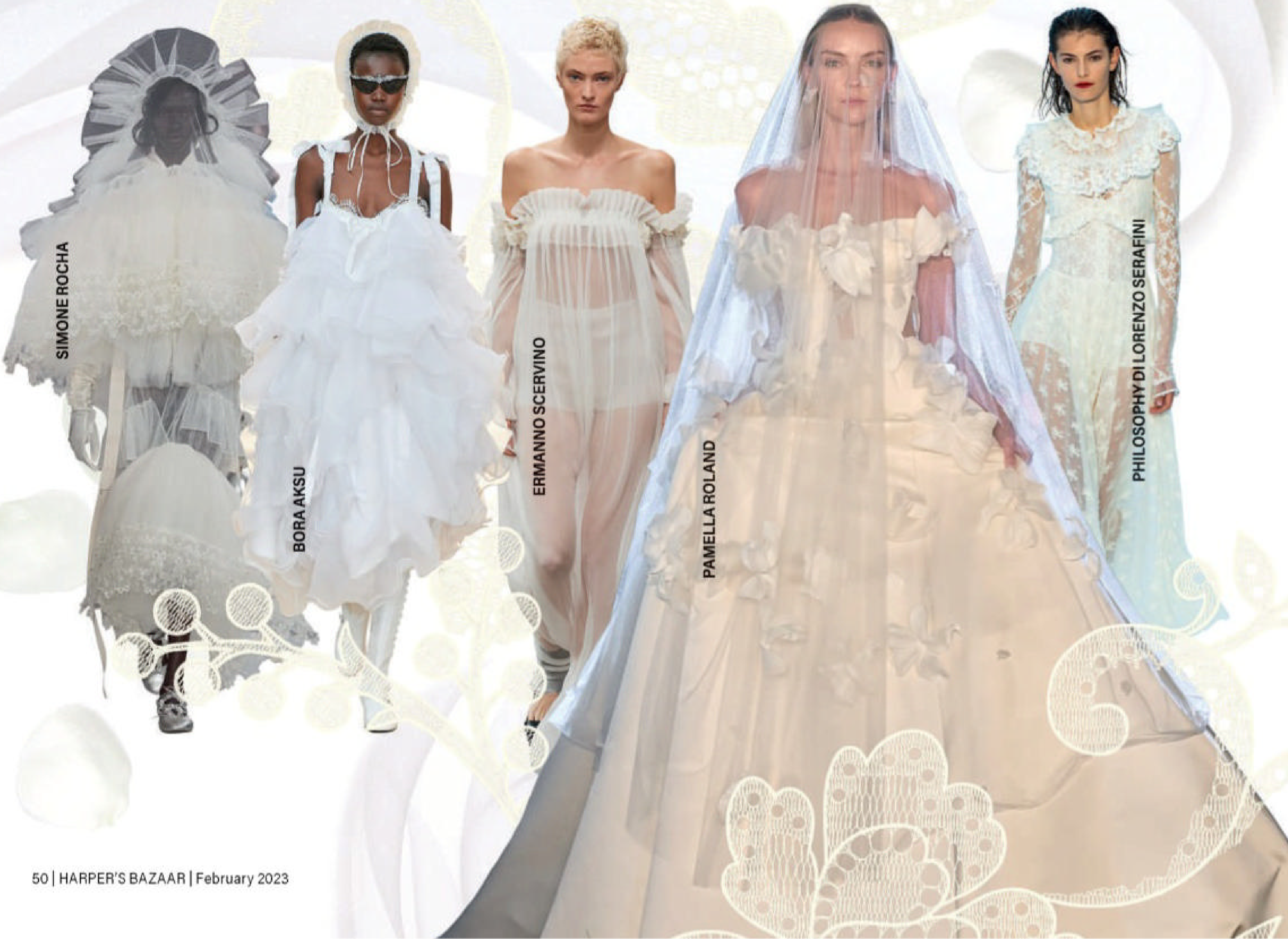
TREND REPORT


DIOR
MOLLY GODDARD
PAUL & JOE
ERDEM
BATSHEVA

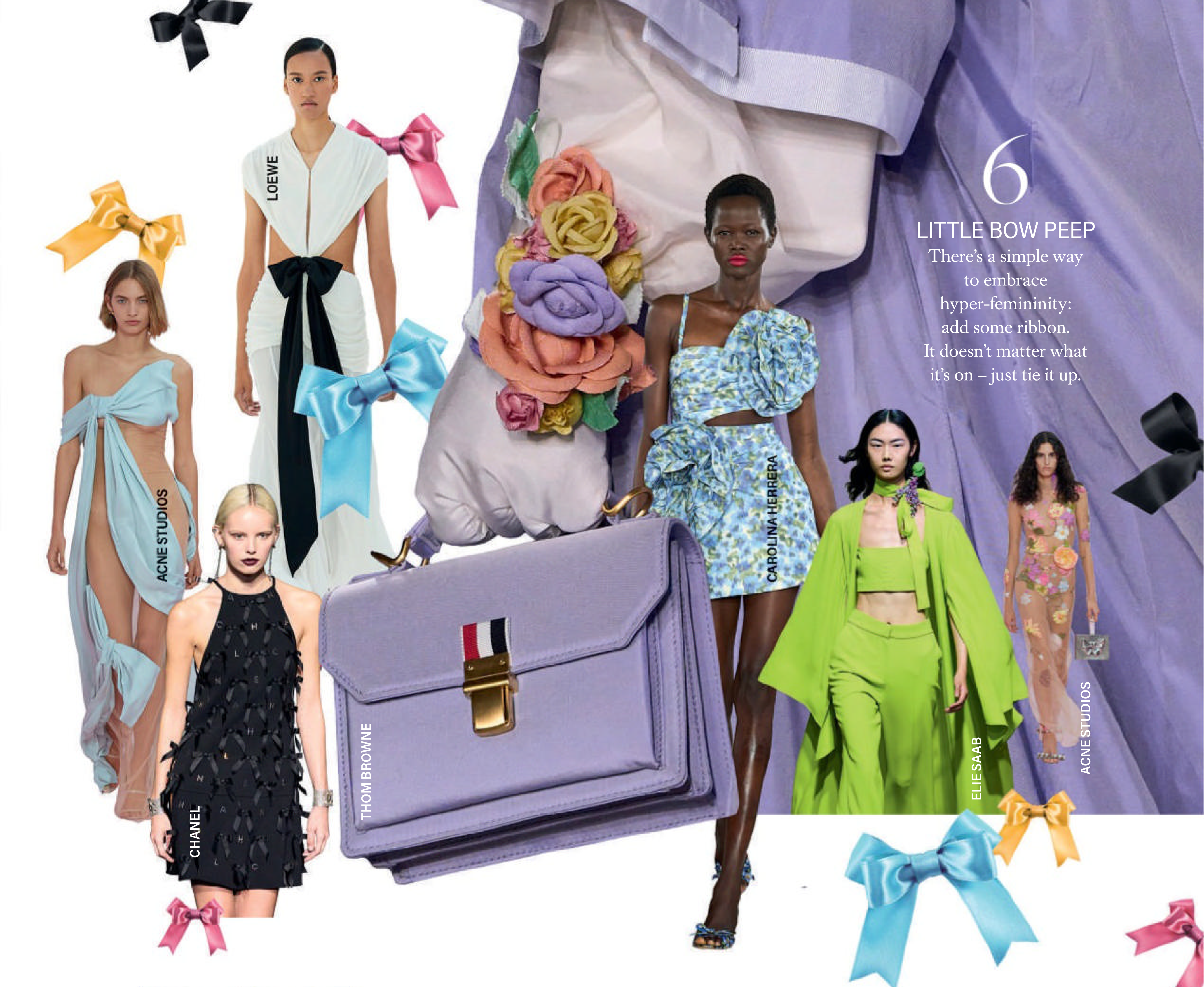
5

SAY YES TO THE DRESS

Even those for whom matrimony holds no appeal will fall head over heels for the glorious new lace confections. Erdem and Simone Rocha showed theirs with veils, for a runway-to-reality bridal moment.


SIMONE ROCHA
BORA AKSU
ERMANNO SCERVINO
PAMELLA ROLAND
PHILOSOPHY DI LORENZO SERAFINI

PHOTOGRAPHS: IMAXTREE, GETTY IMAGES, BEN BROOMFIELD, JASON LLOYD-EVANS


LOEWE
ACNE STUDIOS
CHANEL
THOM BROWNE
CAROLINA HERRERA
ELIE SAAB
ACNE STUDIOS

6

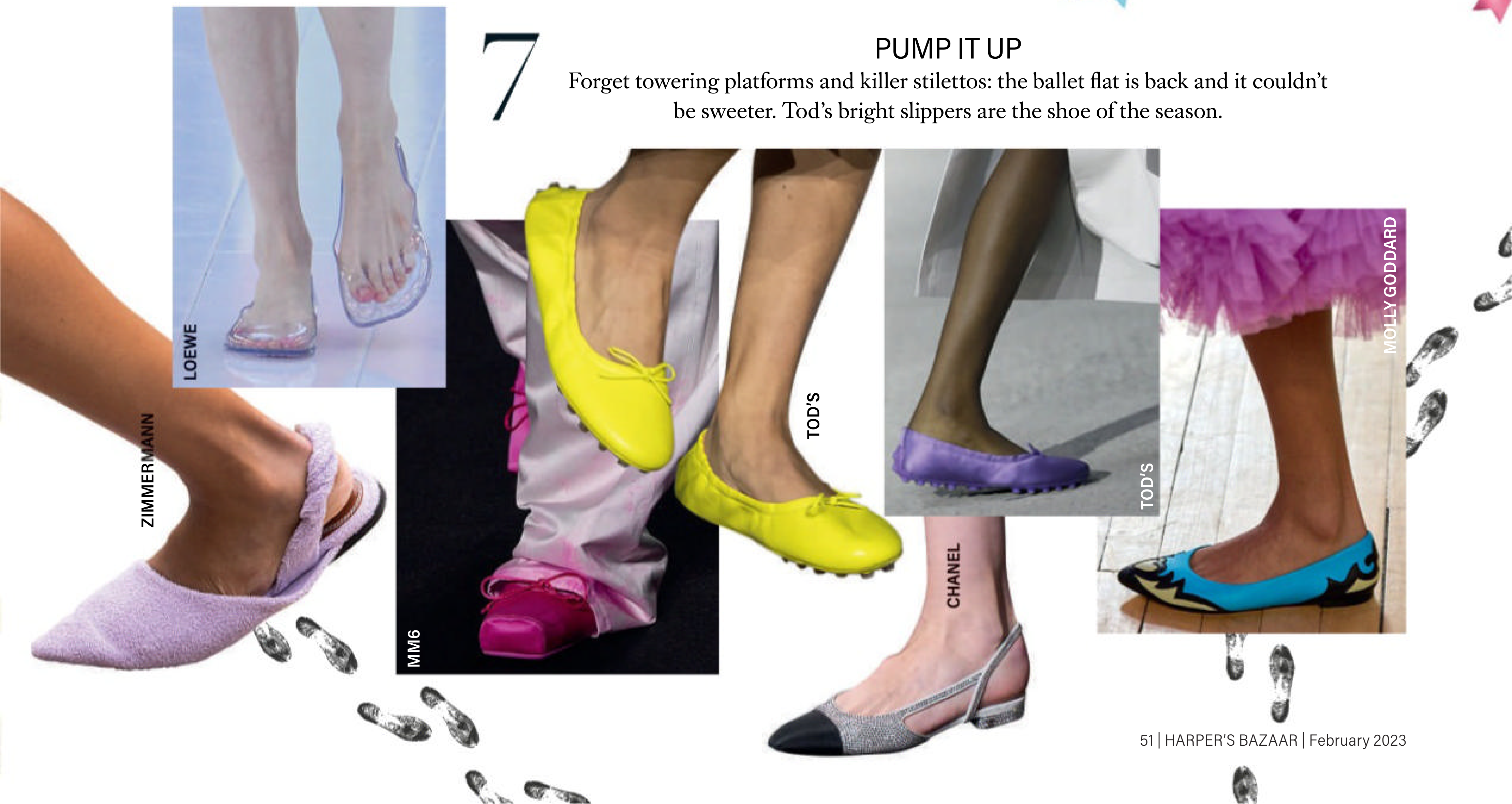
LITTLE BOW PEEP

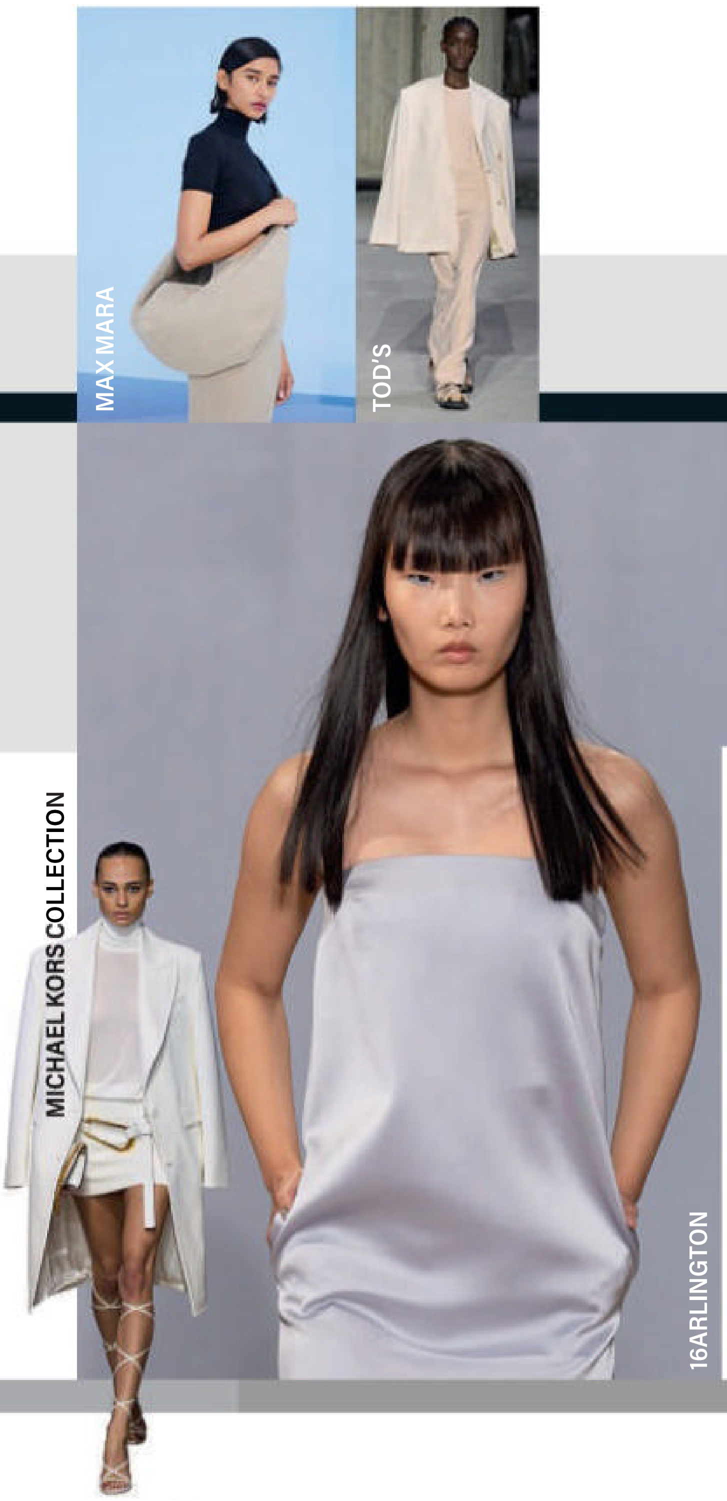
There's a simple way to embrace hyper-femininity: add some ribbon. It doesn't matter what it's on – just tie it up.

7

PUMP IT UP

Forget towering platforms and killer stilettos: the ballet flat is back and it couldn't be sweeter. Tod's bright slippers are the shoe of the season.


LOEWE
ZIMMERMANN
MM6
TOD'S
CHANEL
TOD'S
MOLLY GODDARD


MAX MARA
TOD'S
MICHAEL KORS COLLECTION
16ARLINGTON

8

QUIET STORM

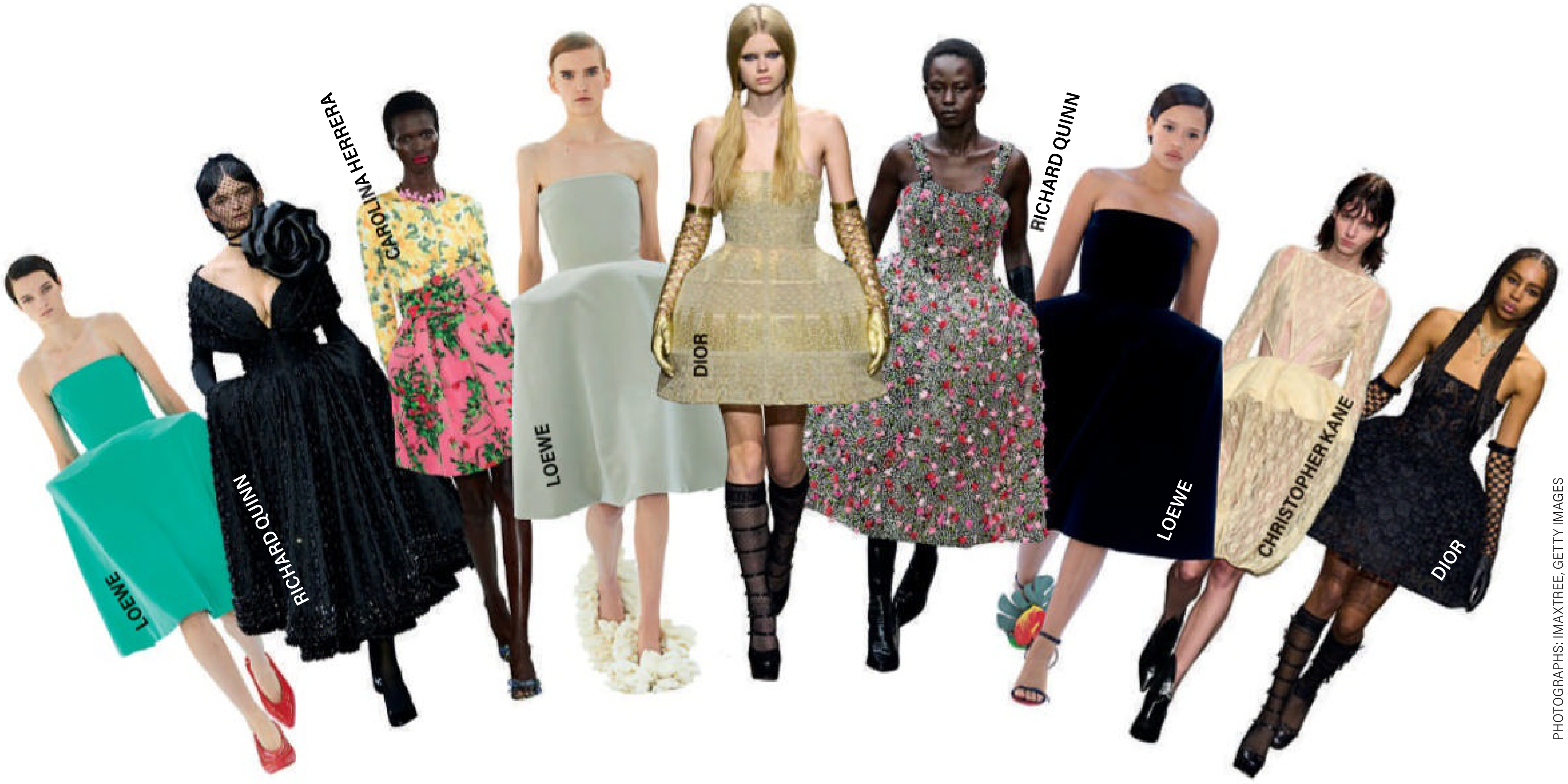
Sleek and chic, pared-back to perfection – understated luxury returns this year in the form of Nineties minimalism.

MAX MARA
EFTYCHIA
TOD'S
PRADA
TORY BURCH

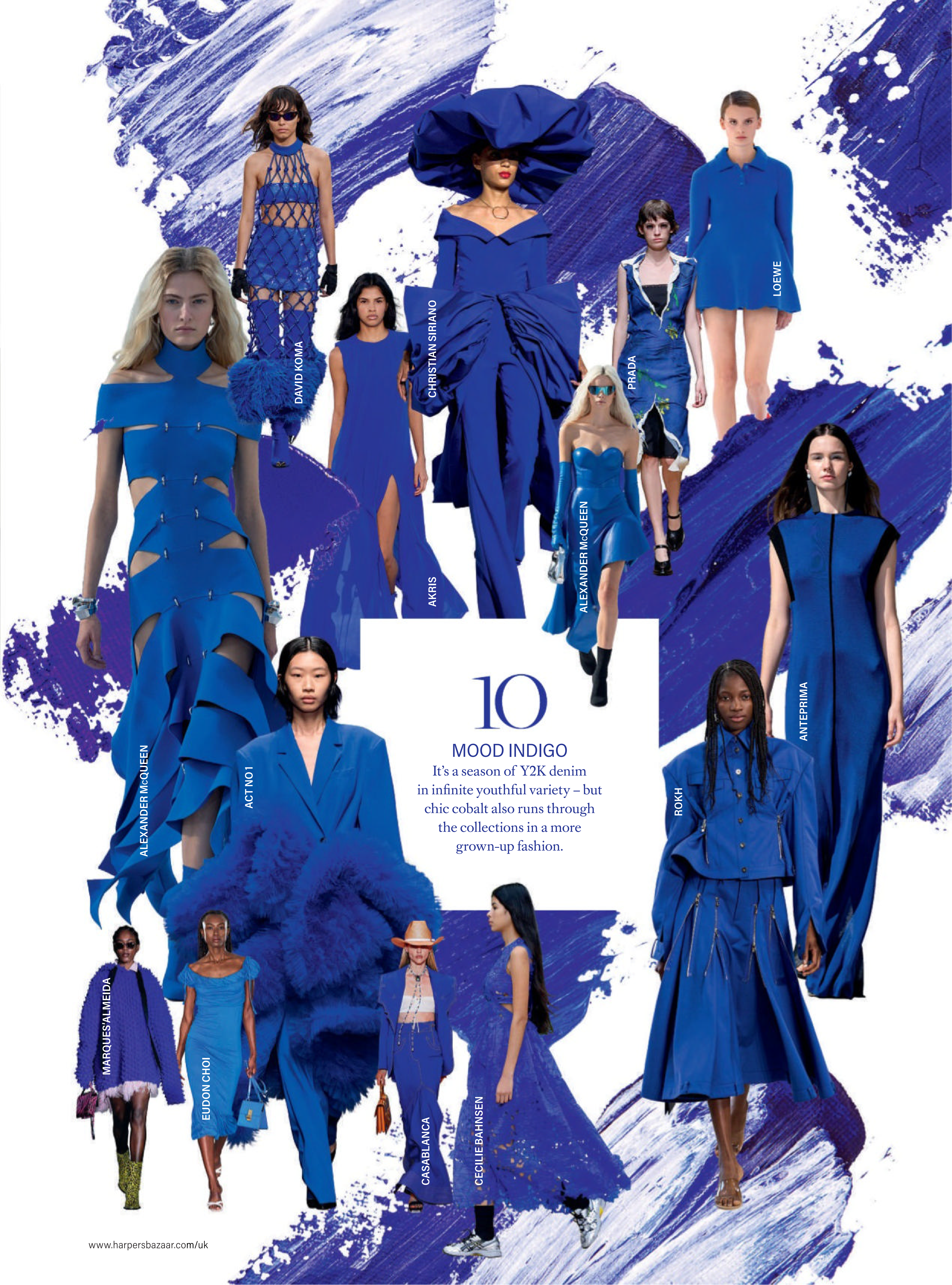
9

PERIOD PIECES

Blame *Bridgerton* for the fact that panniers and crinolines are the latest surprise style hit – you may not be able to sit down, but that's a small price to pay for so much drama.


LOEWE
RICHARD QUINN
CAROLINA HERRERA
LOEWE
DIOR
RICHARD QUINN
LOEWE
CHRISTOPHER KANE
DIOR

PHOTOGRAPHS: IMAXTREE, GETTY IMAGES


DAVID KOMA
CHRISTIAN SIRIANO
PRADA
LOEWE
AKRIS
ALEXANDER McQUEEN
ALEXANDER McQUEEN
ACT NO1
ANTEPRIMA
ROKH
MARQUES'ALMEIDA
EUDON CHOI
CASABLANCA
CECILIE BAHNSEN

10

MOOD INDIGO

It's a season of Y2K denim in infinite youthful variety – but chic cobalt also runs through the collections in a more grown-up fashion.

NENSI

Backstage at Nensi Dojaka S/S 23

Ask Avril

Our fashion director *Avril Mair* answers your style conundrums and solves your sartorial headaches

I'm refusing to turn up my heating as a matter of principle. What options are there to keep me cosy instead?
This is the least sexy thing I'll ever suggest, but here goes: M&S Heatgen thermal leggings, £25 for a pack of two. Thank me later. Meanwhile, Birkenstock's felted-wool Boston clogs are this year's Uggs – Sienna Miller is a fan, naturally.

£90, Birkenstock

Jacket, £660; trousers, £380, both Toteme at Net-a-Porter

£2,500, Cartier

VALENTINO

£4,490, Chanel

After Covid put the dampers on last year's Valentine's Day celebrations, I'm thinking of breaking the habit of a lifetime and going out for dinner *à deux* on 14 February. What should I wear to make my partner swoon?
You might need to call ahead to check the restaurant has its heating on, but the designer *du jour* is Nensi Dojaka, who launched a body-con craze that's taken over the high street. Her version stands out for its sultry sophistication – fortune favours the brave, but it's still a lot of in-your-face sexiness. Slightly less risqué is Roland Mouret, who has just relaunched his label for S/S 23 with all the woman-friendliness you'd expect.

I'm celebrating Chinese New Year this month and am looking for the ultimate red dress – any recommendations?
There's a Pantone colour called Valentino Red; the designer showed his first scarlet gown in 1959 and a version appeared in every collection he designed. Although the label's current creative director Pierpaolo Piccioli prefers an Instagram-friendly fuchsia, a Valentino red dress remains an iconic piece. At a more affordable price point, the Malaysian-born designer Han Chong's Self-Portrait label – worn by the Princess of Wales – is brilliant for show-stopping event dressing.

I'm tempted by the oversize-suit trend, but I'm in my forties and a size 14. How can I carry it off?
With aplomb, of course. One of my favourite brands is Toteme, which has built a fan base for its cool, curated pieces that transcend seasonal trends (and are comparatively well priced). One of its staples is a double-breasted blazer in a subtle sateen fabric that lends it femininity despite the slightly oversize structure and sharp lapels. Pair it with Toteme's straight-leg trousers, which neatly graze the ankle – that flash of skin is super-flattering.

What would you recommend as an investment buy this season?
I'm going to caveat this by saying that everything you spend money on should be equally considered, whether it's an H&M dress or an Hermès bag. But if you want to splurge on a big-ticket item, it should be something that will spark joy for a lifetime. My wish-list is topped by Cartier's new Tank Must: sleek, chic and the maison's most minimally beautiful watch. A classic handbag is an actual investment, given how much it's likely to make in the resale market, should you ever change your mind: Chanel's 22 bag – created last year by Virginie Viard – is an icon in the making.

Fashion dilemma? Email your questions to askavril@harpersbazaar.co.uk.

PHOTOGRAPHS: FRANCISCO GOMEZ DE VILLABOA/TRUNK ARCHIVE, GETTY IMAGES

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KATY YOUNG ***Beauty director***

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EMILY IN PARIS

Laura Bailey in her Notting Hill home

My life, my style

Casual, cool and full of character, Laura Bailey's west-London home is testament to the model and photographer's discerning eye

BY BROOKE THEIS

PHOTOGRAPHS AND STYLING BY CATHY KASTERINE

OF ALL THE STUCCO HOUSES that line Laura Bailey's Notting Hill street, hers will catch your eye first. A commanding five-storey mansion set back from the pavement, with a wide terrace framed by foliage and a wrap-around porch where her wicker-basket bicycle stands, it looks like it belongs in a Richard Curtis film. This is appropriate, because she shares it with her partner Eric Fellner, the producer of several Curtis films, including *Notting Hill*.

The model, writer and photographer greets me in the hallway, which leads towards a navy-carpeted staircase that winds through the heart of the house. Today, she is dressed in a striped Chanel polo-neck jumper and a relaxed dark-grey Alex Eagle trouser suit – cross-Channel chic befitting her roles as ambassador for both the French fashion house and the British Fashion Council. 'I like to wear suits as if they're tracksuits and ride my bike in them – that's my kind of uniform,' she says. 'I do have a super-feminine, romantic side to the way

Above: Bailey's office. Below: dress, from a selection, Chanel

I approach fashion, but I've been dressing in a sporty, tomboy mode more and more.'

She guides me into the kitchen, where the mismatched, primary-hued furniture feels artfully bohemian. Vermilion and daffodil-yellow stools are juxtaposed with royal-blue benches, and huge kaleidoscopic canvases fill the walls alongside pinboards adorned with family photographs. In the corner are beds for her two dogs: Raymi, a lurcher-collie cross, and a Bedlington whippet who is called Bambi. 'It's very much a house that's lived in,' she says, tidying papers on the long wooden dining table. 'For me, the beauty is in the imperfections – I love the stories they carry.'

This has been her home with Fellner for 16 years, along with their two children, 17-year-old Luc and 14-year-old Tiger. She has lived in the area for two decades and clearly has close ties with the local community: when we go to the café around the corner, she stops to say hello to half of the people there. She also volunteers in the neighbourhood once a week, helping children with their homework and holiday activities.

Growing up in rural Oxfordshire, Bailey longed for life in a big city. 'I was always restless and independent, but hockey and athletics kept me out of trouble. Sport was my focus – it built my identity and sense of self,' she says. As such, a career in fashion was never on her radar. 'I certainly wasn't the kind of kid who had a plan; I had more of a dream of getting away and a vague idea of working in the arts, but with no real sense of what that meant.' After studying art history and English literature at Southampton University, she was spotted by a model scout on the King's Road at the age of 21 – and it wasn't long before she was being flown to New York to work for brands including Marc Jacobs and Guess. 'That's when all my passions started to connect. In modelling, I never compromised my other desires, which was probably sometimes unprofessional, because I was the girl who would leave town to climb a mountain or

LAURA
BOOGIE
GETTING LOST
ANNIE ERNAUX

run away with a boyfriend,' she says, laughing. (She isn't joking about climbing mountains, though: in 2010, she scaled Kilimanjaro to raise money for a children's charity.)

Her working life has become increasingly diverse through the years; something that she credits to 'absorbing each element of the opportunities I've been offered'. She has written for publications including this one, founded the jewellery brand Loquet London with her friend Sheherazade Goldsmith and produced campaign films for Bella Freud and Shrimps. While she has moved behind the camera, taking portraits of stars such as Courtney Love for a brand campaign and the dancer Francesca Hayward for a magazine, she remains a much-photographed subject on the front row at fashion weeks, where she can be seen sporting looks by Simone Rocha, Preen and Erdem.

Clockwise, from above: Bailey's desk. A vintage Oscar de la Renta slip. Chanel shoes. Bailey with Raymi

Bailey's wardrobe elsewhere comprises cashmere jumpers from Clements Ribeiro, Maison Michel hats ('I live in the Amanda cap'), Lacoste tennis whites, Eres swimwear and her favourite classic tea dresses. 'I give things away to try to edit my wardrobe down, but my vintage clothes are the ones I will hang on to for ever. It's not just the pieces, but the emotion and memories around them.' Bailey says her outfits are never curated; rather, she assembles them impulsively according to her mood. The result is an effortless, spontaneous style that is not easily emulated.

She takes a similar approach to her interiors, which consist of a combination of antique finds from Kempton Market and Golborne Road, and pricier investment pieces. 'My home is full of objects that bring me joy. I'm not somebody who keeps updating their things – I live with them for years and years.' The walls are dotted with artworks by her friends – photographs by Sam Taylor-Johnson, collages by Quentin Jones, paintings by Amy Gadney – as well as rare etchings by Paula Rego, an ink drawing by Tracey Emin and one of Rose Wylie's spider paintings, which hangs above her son's bed. 'I bought it from Rose's studio in Kent, and I love lying under it with Luc. It's a happy place.' She has made a concerted effort to create peaceful corners like these around the house – 'places that are calm,

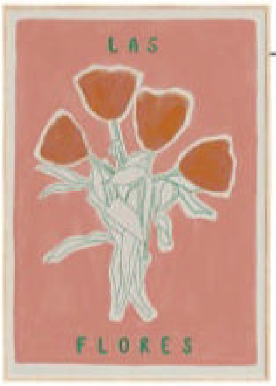
HAIR BY DIANA MOAR. MAKE-UP BY ZOE TAYLOR FOR CHANEL; AND EOIN WHELAN FOR JONES ROAD

where I can play cards with my kids or where I can read'. A glimpse at the stack of books on her bedside table reveals her varied reading tastes: *Real Estate* by Deborah Levy, a Barbara Hepworth biography, Olivia Laing's *Everybody* and *Life for Sale* by Yukio Mishima.

The most important thing to Bailey is that is that her home is comfortable, a space where guests can keep their shoes on if they please, her dogs can follow her into any room and breaking something doesn't mean the world ends. 'I don't like the idea of ever being too precious,' she says. 'You should enjoy things and not save them for best. The time is now.' □

Below: on her tennis court. Below left: the sitting-room

LAURA'S WORLD



1

2

3

BOY
CHANEL
PARIS

4

5

6

HELLO
DARKNESS
MY OLD
FRIEND

7

8

9

10

11

1 Print, from £38, Carla Llanos at Glassette **2** Cap, £335, Maison Michel **3** Ring, from a selection, Solange **4** Chanel Les Exclusifs de Chanel Boy EDP, £169 **5** Polo shirt, £95, Lacoste **6** Rug, from a selection, Peter Mikic **7** Candle, £120, Martha Freud **8** Plate, £105, Astier de Villatte at Cutter Brooks **9** Vase, £24.50, Summerill & Bishop **10** Flower seeds, £15, Petersham Nurseries **11** La Mer Crème de la Mer Moisturizing Cream, £265

WNU
The Boyfriend
WNU

'A shirt is the hardest-working piece in any woman's wardrobe,' says Pip Durrell, the founder of With Nothing Underneath, whose latest collection features relaxed designs that take inspiration from style icons such as Jackie Onassis and Charlotte Rampling.

Durrell has introduced new fabrics of recycled silk and Tencel – made from waste-wood pulp – to create beautifully draping shirts. 'These are just as easily worn over jeans as they are to a cocktail party,' she says.

The colour palette suits both metropolitan and countryside settings, combining natural walnut and oat hues with red, navy and emerald green.

MY MOODBOARD

WITH NOTHING UNDERNEATH

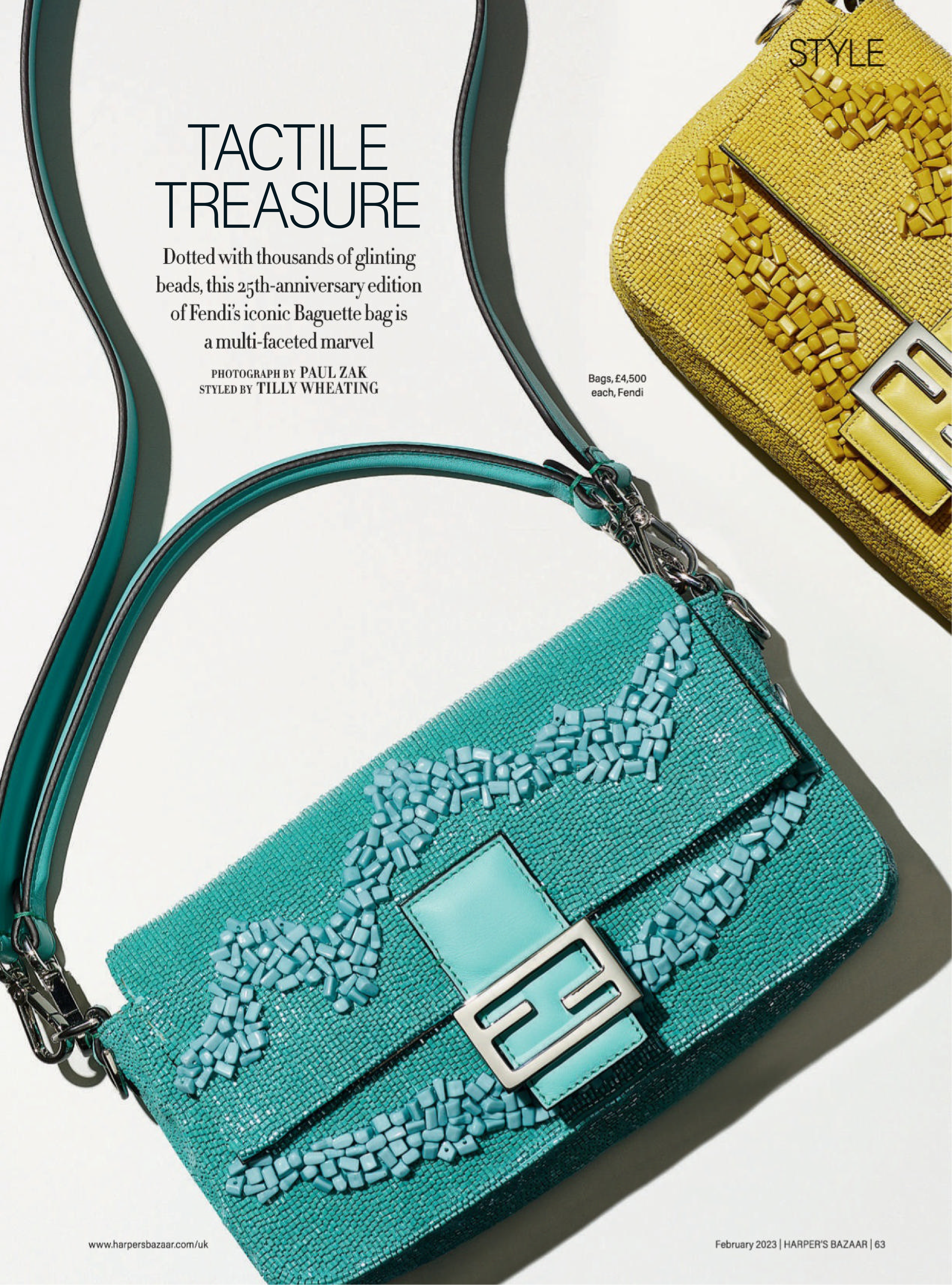
Pip Durrell's brand has become the fashion set's go-to for effortless shirts, and the new collection – designed using sustainable materials in versatile shades – proves the power of a classic button-down

WORDS BY BROOKE THEIS. PHOTOGRAPHS: COURTESY OF WITH NOTHING UNDERNEATH, PIXELATE, GETTY IMAGES, ALAMY

TACTILE TREASURE

Dotted with thousands of glinting beads, this 25th-anniversary edition of Fendi's iconic Baguette bag is a multi-faceted marvel

PHOTOGRAPH BY **PAUL ZAK**
STYLED BY **TILLY WHEATING**



Bags, £4,500 each, Fendi

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BAZAAR AT WORK

EDITED BY **FRANCES HEDGES**

IN YOUR STRIDE

Keeping up with the Kardashians, by the British businesswoman behind their success. Plus, female-first investing; and how to fast-track your way to the boardroom

PHOTOGRAPH BY **KRISTIN VICARI** STYLED BY **ROSIE ARKELL-PALMER**

Wool jumpsuit, £2,990; leather bag, £2,250, both Alexander McQueen

CULT FOLLOWING

The serial entrepreneur Emma Grede has attracted a loyal clientele with her inclusive vision, commercial acumen and strategic celebrity partnerships. She tells *Brooke Theis* why self-belief is the key to her success

YOU MAY NOT HAVE HEARD OF Emma Grede, but you will have seen the impact of her ideas. A pioneering advocate of inclusive sizing, the British-born, Los Angeles-based entrepreneur works quietly behind the scenes of her billion-dollar companies – which include the denim brand Good American and the shapewear line Skims – while harnessing the influence of her Kardashian business partners.

The eldest of four sisters raised by a single mother in east London, Grede decided at a young age that she was going to work for herself. 'My mentality has always been that, regardless of background, my thoughts are as valid as anybody else's, and somebody needs to hear them.' After dropping out of the London College of Fashion, she took a job working on sponsorship deals for catwalk shows featuring designers including Vivienne Westwood, Alexander McQueen and Mary Katrantzou. Seeing how a fashion fan base could be monetised, she looked to celebrities with a following to forge equity deals and, at 24, she opened her entertainment-marketing agency Independent Talent Brand. Here, she developed the influencer economy long before the term entered the lexicon. 'My skill was in interpreting a creative person's vision and generating real business from it,' she says. 'I was a poor kid, and I wanted to create something that had profit.'

Emma Grede with Khloé Kardashian in the Good American office

Having overseen multiple celebrity partnerships – among the most lucrative being those with the Kardashian-Jenner family – Grede found herself wanting equity in her own projects. So, in 2016, she took her idea for a size-inclusive denim brand to their matriarch and manager Kris Jenner, who suggested Khloé Kardashian to front the brand. 'If you go back seven years, people weren't talking about body positivity in the same way they do now. There was a huge gap in the fashion market because so many women were left out of the conversation,' she says. 'At my agency, I was being asked by my clients to put forward the *image* of inclusivity and diversity, but the companies weren't actually reflecting those values. I saw there was an opportunity to do things differently, and Kris and Khloé felt strongly about what I was saying; they got it instantly.'

By stocking US sizes from 00 to 32, Grede was setting a new standard for the way clothes are made and marketed – but this came with its own set of challenges. 'I had no idea how difficult it was going to be to make the same pair of seamless jeans in a size eight and a size 20 – it wasn't physically possible without changing existing machinery – and then to get people to understand what we were doing and stand behind it. But that only fired me up. I just kept bashing the door down until people said yes, or until I found a way.' Her resilience paid off: the company generated $1 million on its first day of trading, and last year exceeded $200 million in profit.

Hot on the heels of Good American's success, Grede and Kim Kardashian brought the shapewear label Skims to the market in 2019; it has recently been valued at $3.2 billion (its competitor Spanx is estimated to be worth $1.2 billion). Like Good American, the brand upholds principles of diversity, accommodating a wide range of skin tones and body shapes with comfort and style. 'Our success goes to prove that diversity is a superpower in business. If you look to include everybody when you're designing products, then more people can enjoy them.' Of course, it helps to have some of the best-known women in the world associated with your brands (she has also recently launched the natural-cleaning-product range Safely with Kris Jenner, which was quickly picked up by major US retailers), but as Grede puts it: 'Celebrity is never the be-all and end-all. Kim or Khloé can make you buy something once, but you're not going to repeatedly spend £150 on a pair of jeans that don't fit you well. The product has to stand on its own.'

While many celebrity brands flounder, Grede says the secrets of her success with the Kardashians are having an astute understanding of who their customers are, being united in the desire to innovate and playing to each other's strengths. 'We all do something very different and we're respectful of one another's roles,' she says. 'I can't emulate what they bring: they have been the most famous people on the planet for 16 years, and when you've been in conversation with that many women over that amount of time, you really start to know what they want.' Nevertheless, Grede is testament to the fact that it is equally important to understand what *you* want – and then go after it. □

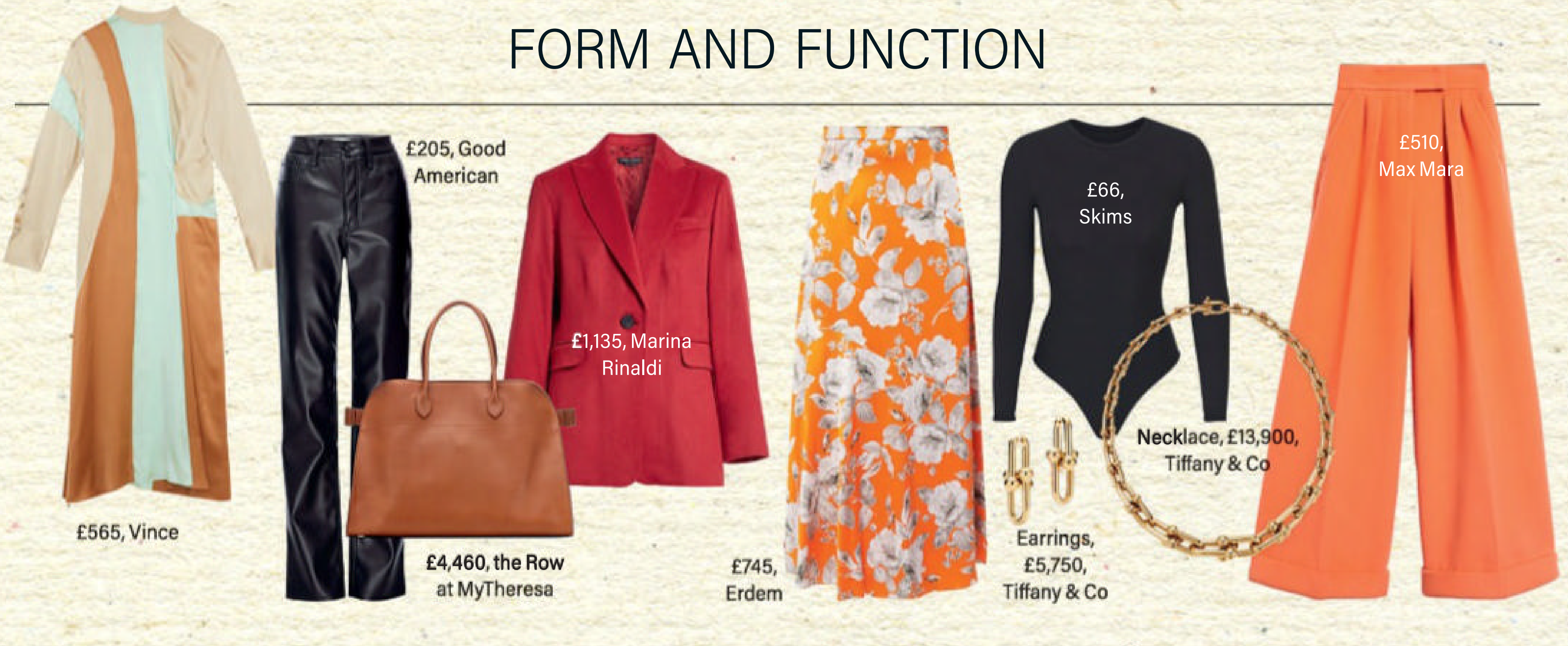
EMMA GREDE'S BUSINESS MANTRAS

'Make a decision and move on – it can really hold you back if you dwell. The most important thing is to keep pushing forward.'

'As a leader, you need to be an inspiring storyteller, someone who can articulate their vision so that people want to follow.'

'Don't take no for an answer. Female viewpoints are what the world needs right now, so you have to believe that yours are worthy.'

FORM AND FUNCTION



£565, Vince

£205, Good American

£4,460, the Row at MyTheresa

£1,135, Marina Rinaldi

£745, Erdem

£66, Skims

Earrings, £5,750, Tiffany & Co

Necklace, £13,900, Tiffany & Co

£510, Max Mara

PHOTOGRAPHS: JAMIE GIRDLER, DENNIS LEUPOLD

AGENDA

Need-to-know news, recommendations and reviews for high-flying women

GOOD RETURNS

The founders of Female Invest on why encouraging more women to make the leap into investment will reap rewards for society

From left: Camilla Falkenberg, Emma Due Bitz and Anna-Sophie Hartvigsen

'I BELIEVE THERE cannot be equality until women have more financial power,' says Anna-Sophie Hartvigsen, one of a trio of entrepreneurs behind the online education platform Female Invest, whose members span nearly 90 countries. Hartvigsen and her two co-founders, Emma Due Bitz and Camilla Falkenberg, met while at business school, and initially set up the organisation in 2019 as an informal 'club' for women who shared an interest in investing. Such was its success that they went on to win the Cartier Women's Initiative Award for start-ups in 2020, while raising more than $6 million to fund their international expansion.

They have also just published their first book, *Girls Just Wanna Have Funds*, which aims to demystify investing for readers. 'Women typically think it's extremely complicated, requires huge fortunes and is very time-consuming,' says Falkenberg. 'In fact, you can get started as long as you have a basic understanding of how the stock market works. You can invest sums as small as a few hundred pounds and spend as little or as much time as you like.' Following a couple of basic rules – namely, diversifying your assets and investing with a time horizon of at least five years – puts you in a strong position for success, says Hartvigsen, who adds that women on average achieve better returns than men ('We're more risk-aware and less likely to trade based on short-term events').

Getting women involved in trading isn't just beneficial for individuals – it's also vital for bringing about economic and political change. 'When women invest, they care more about diversity in leadership and about supporting companies that work towards building a better future,' says Hartvigsen. 'That's why we see it as taking charge of the future.' FRANCES HEDGES

'Girls Just Wanna Have Funds' (£14.99, DK) is out now.

71%

The percentage of women who take sustainability into account in their investment decisions, compared with 58% of men*

3 OF THE BEST... MONEY APPS

FINANCIELLE

The first female-focused finance app to launch in the UK, Financielle offers a jargon-free, proactive approach to making and saving money.

www.financielle.co.uk

SNOOP

Founded by Jayne-Anne Gadhia, the former CEO of Virgin Money, Snoop is a money-management app that tracks your spending in order to reduce your bills.

www.snoop.app

YOUR JUNO

Promising financial education at your fingertips, this female-led app provides guidance on budgeting, investing and pension management.

www.yourjuno.co

*SOURCE: UBS INVESTOR SENTIMENT SURVEY 2022.

PHOTOGRAPHS: FEMALE INVEST, GETTY IMAGES, TARAN WILKHU, CAT WYNN AND ISSY MCTEAR, JENNA FOXTON

CAREER CLINIC

Fiona Hathorn, the CEO of Women on Boards UK, on how to rise to the top

A board appointment is a great way of demonstrating ambition. It allows you to build skills beyond your day job, helps to grow your network and indicates an interest in leadership. **You can learn a lot from looking at your own company's board.** Who sits on it, what do they do, and which committees report in to them? **Selling your value to a board when you haven't yet had a position on one is hard.** Start by building a 'board CV' that's all about your transferable skills – nobody will care what your job title is, but they will be interested to know if you can make sense of a balance sheet or excel at HR. **Identify your potential strengths.** Most boardroom roles fall into one of two categories: performance, which is all about strategy and oversight; and conformance, which is to do with abiding by laws and policies such as GDPR and cybersecurity. Work out where your abilities lie and what you're most passionate about.

Fiona Hathorn

Start small... A lot of boardroom journeys begin in the charity sector, where roles are less competitive and unpaid, but you're generally well-supported. **...but aim high in the long term.** Companies whose chief executive is a woman have an average of 55 per cent female executives on their board, compared with 14 per cent in general. That's why we need more women taking the top job. *www.womenonboards.net*

READ > LISTEN > BUY

THE BOOK

One Bold Move a Day
by Shanna Hocking

The leadership consultant covers themes ranging from networking to improving your communication skills.
£18.99, McGraw Hill

THE PODCAST

The Extraordinary Business Book Club

Alison Jones' podcast reviews the best new publications to support your career progression.
www.extraordinarybusinessbooks.com

THE GADGET

Vaha S Fitness Mirror

This smart mirror, featuring a 32-inch HD screen and built-in speakers, gives you access to more than 850 fitness classes, bringing the gym to your home.
£1,195, Vaha (www.uk.vaha.com)

WORKING LUNCH

Nestled on a quiet mews street in the heart of Mayfair, LPM ('La Petite Maison') promises Riviera-inspired cuisine in elegant surroundings, its zinc bar and banquette seating blending the ambience of a French bistro with a members'-club feel. A round of the signature LPM Club cocktails (gin, raspberry and sweet basil, with a twist of elderflower) set a relaxed tone for our team meeting, while an array of sharing starters – warm prawns doused in olive oil and lemon juice, a nicely seasoned green lentil salad and a crowd-pleasing burrata – put us in a sunny frame of mind despite the dreary weather. Mains of salt baked sea-bass and tomato gnocchi were simple but well-executed, while a side of gratin dauphinois was creamy enough to rule out leaving space for pudding – or indeed the motivation to go back to our desks. Visit LPM for a working lunch by all means, but if you can, book the rest of the day off. FH
www.lpmrestaurants.com

Food: 7/10
Service: 8/10
Privacy: 8/10
Atmosphere 7/10

START AS YOU MEAN TO GO ON

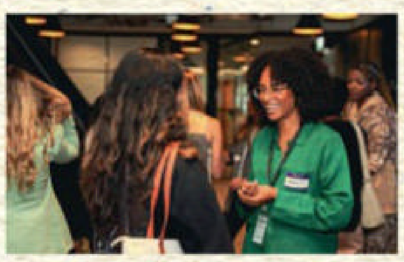
New Year's resolutions worth keeping

SWITCH TO ECO BEAUTY

The vision of two female founders, Reia sends its subscribers hand- and body-wash kits together with a glass bottle and recyclable refill pouches.
www.reia.store

GIVE YOUR WARDROBE A NEW LEASE OF LIFE

Layla Sargent's online platform the Seam connects you with specialist makers who can restore your most cherished pieces.
www.theseam.uk

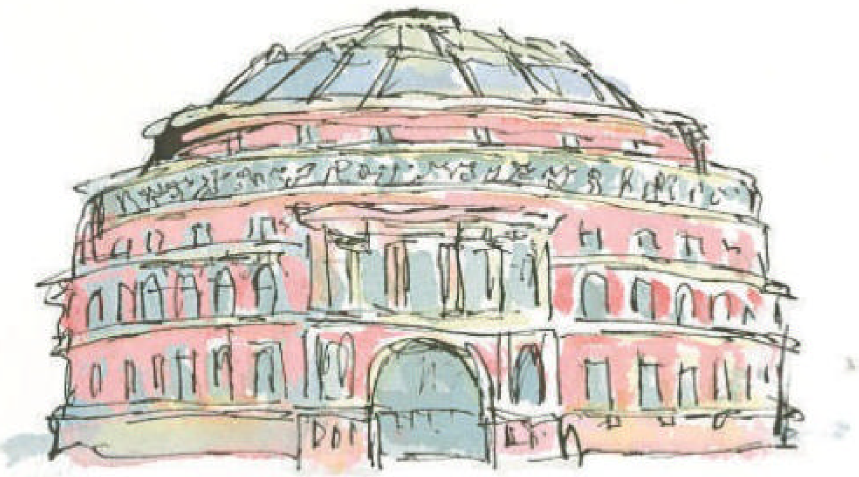


PAY IT FORWARD

A community of senior female executives, OK Mentor hosts free training sessions for women looking to break into the creative industries.
www.okmentor.me

MAKE NEW CONNECTIONS

Join *Harper's Bazaar* for a series of empowering events held at AllBright, a leading women's networking club.
To register your interest, visit www.allbrightcollective.com/harpers-bazaar.



Illustrated by Quentin Blake

The Royal Albert Hall

Laurent-Perrier

Cuvée Rosé, chosen by the best.

Laurent-Perrier
CUVÉE ROSÉ
CHAMPAGNE
Laurent-Perrier
MAISON FONDÉE
1812
BRUT

CHAMPAGNE
Laurent-Perrier
MAISON FONDÉE
1812

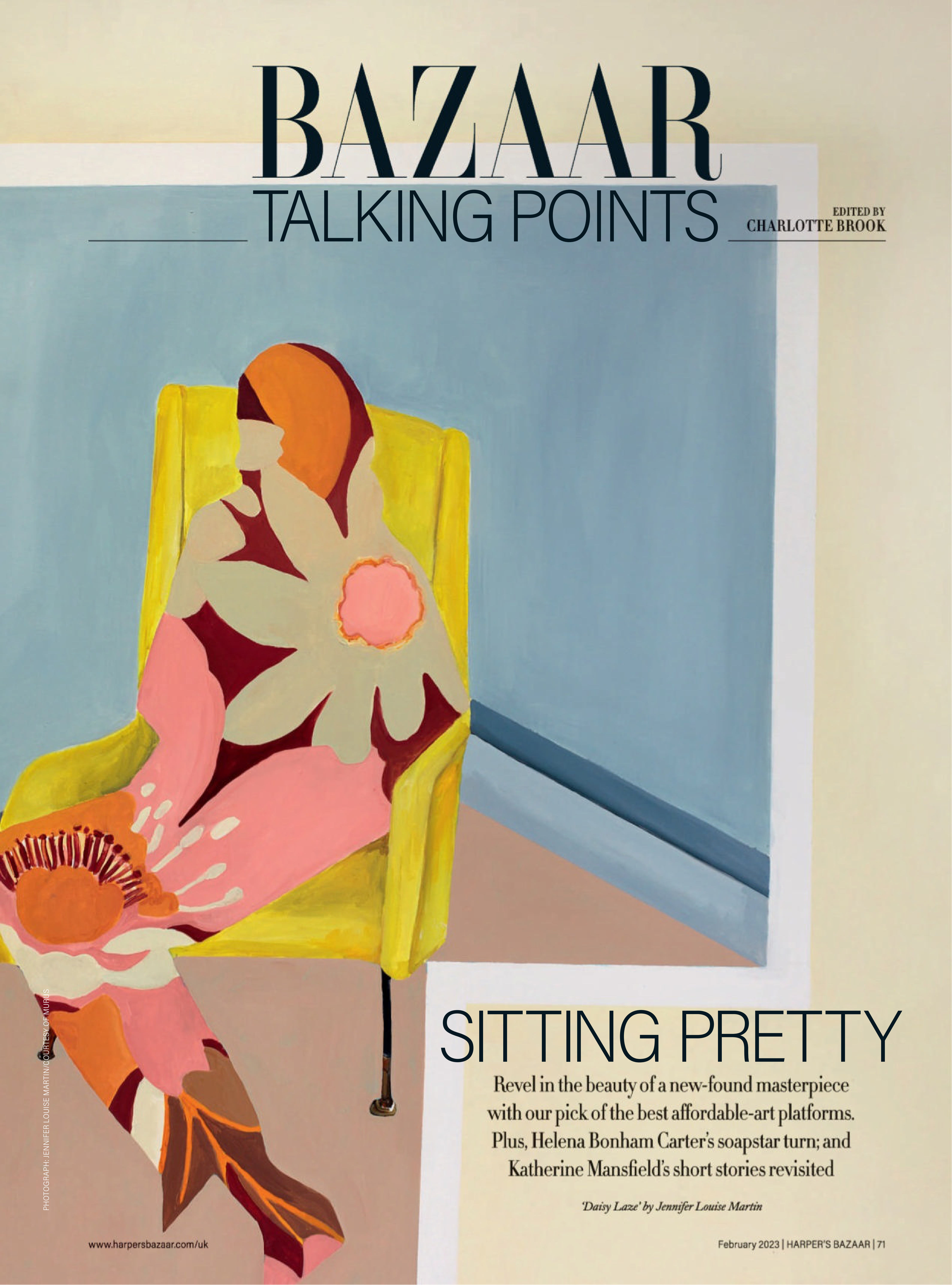
MAISON FAMILIALE INDÉPENDANTE

champagnelaurentperrier www.laurent-perrier.com
Photo credit: Iris Velghe / Illustration credit: Quentin Blake / Conception Luma

be**drinkaware**.co.uk

BAZAAR
TALKING POINTS

EDITED BY
CHARLOTTE BROOK

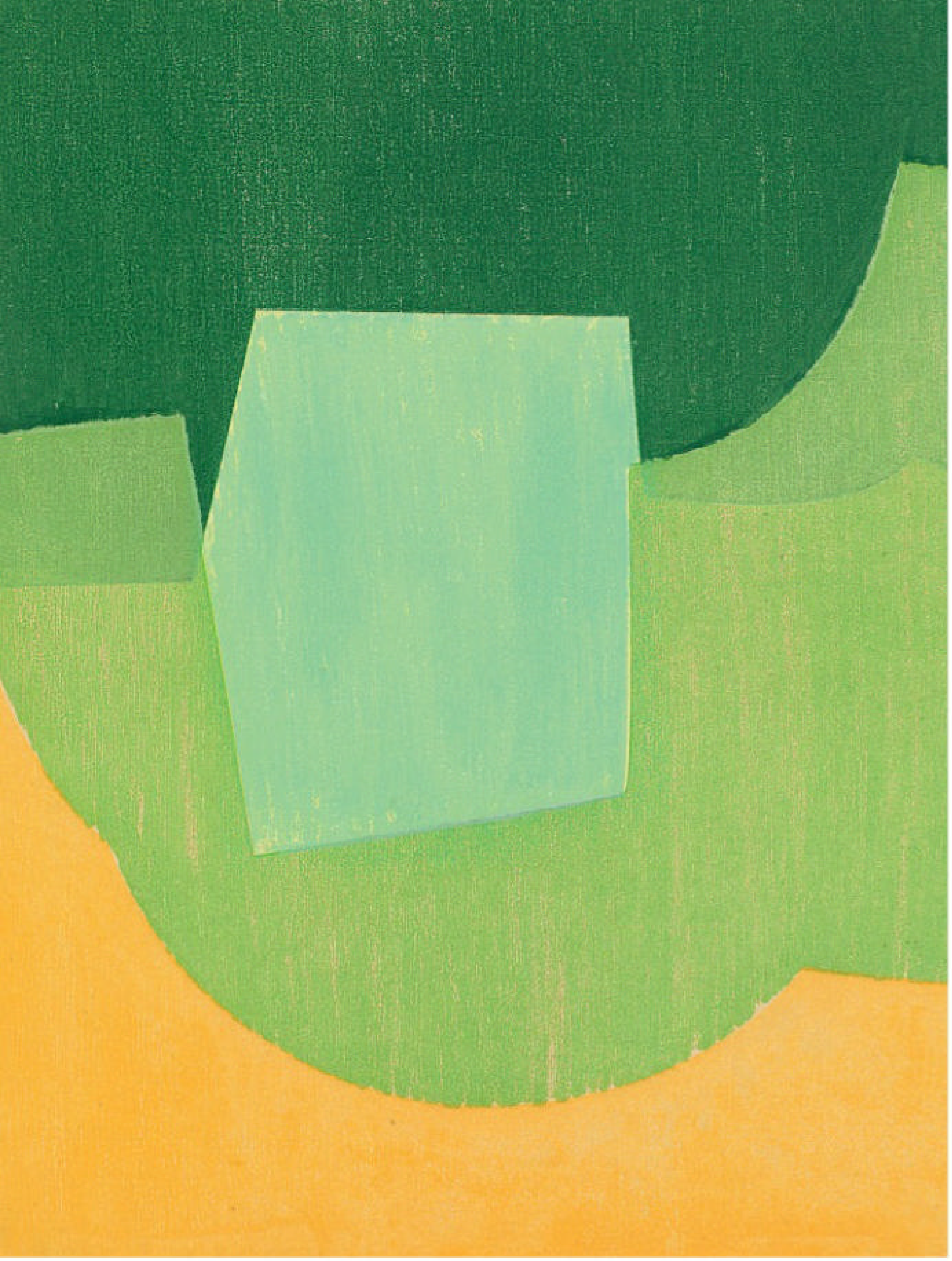


SITTING PRETTY

Revel in the beauty of a new-found masterpiece with our pick of the best affordable-art platforms. Plus, Helena Bonham Carter's soapstar turn; and Katherine Mansfield's short stories revisited

'Daisy Laze' by Jennifer Louise Martin

PHOTOGRAPH: JENNIFER LOUISE MARTIN/COURTESY OF MURUS



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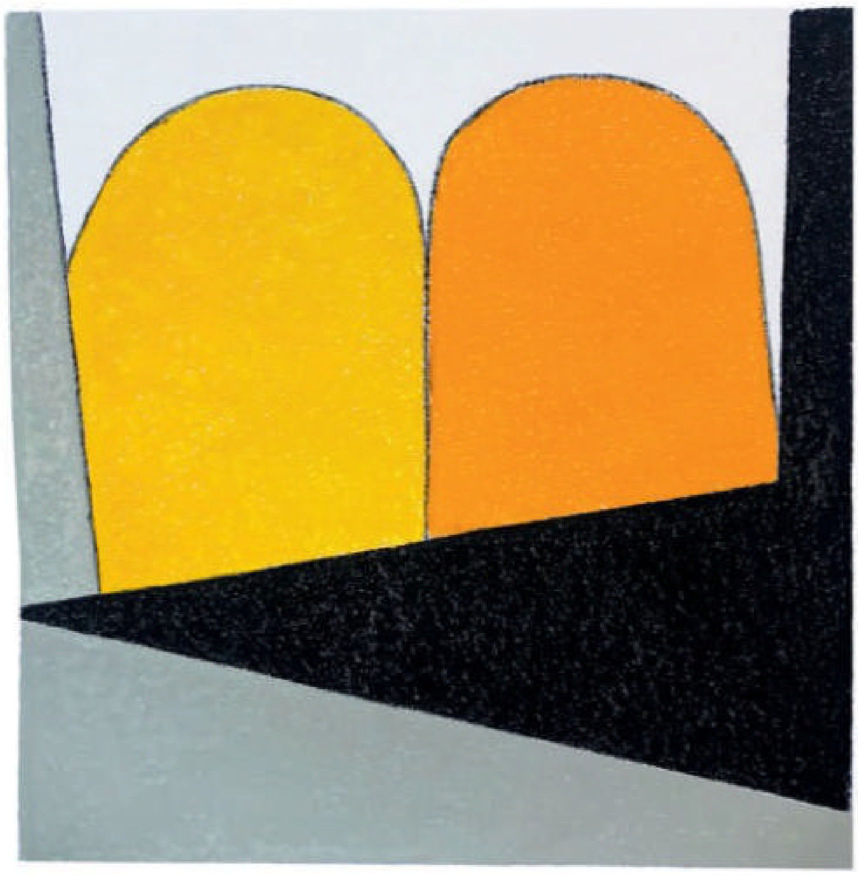

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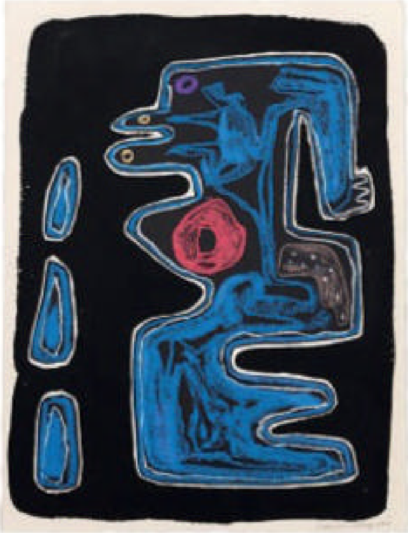

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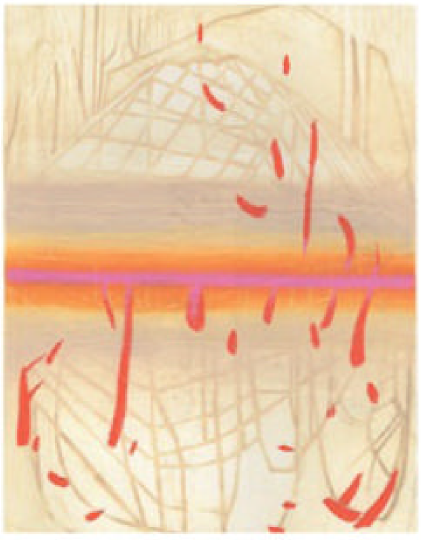


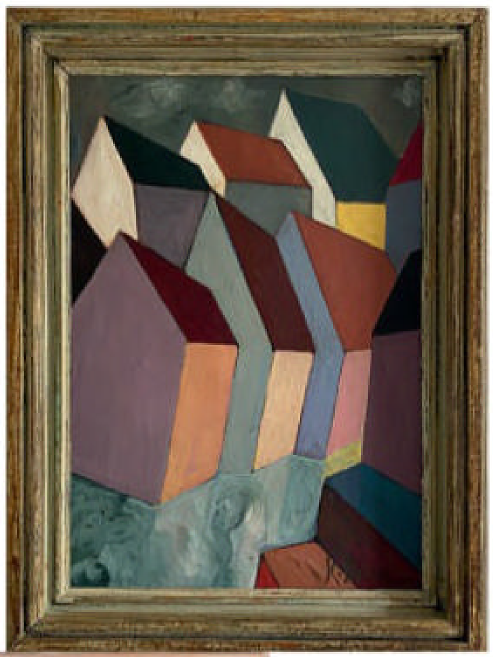
4

ART

HANG IT ALL

With the judicious help of these newly established curators, it has never been easier to inaugurate, or add to, an art collection.

By *Charlotte Brook*



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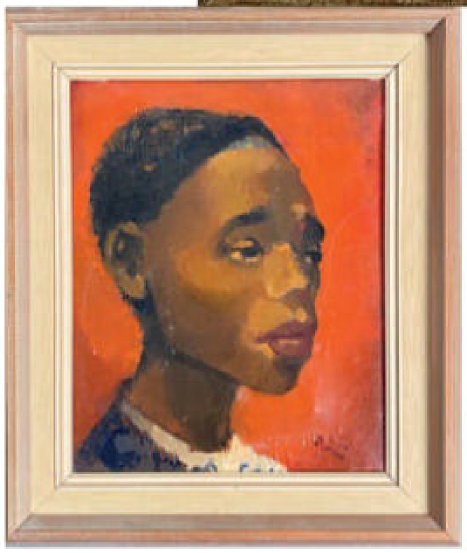


6

Artworks: 1 By Joseph Goody, at Oliver Projects. 2 By Jane Burrows, at Murus. 3 By Siphiwe Mnguni, at Oliver Projects. 4 By Katherine Jones, at Oliver Projects. 5 and 6 By Karl Romel and Hilding Rosio, previously sold by the Medium Room

Founded by female art connoisseurs on a mission to pick and purvey affordable masterpieces, a new wave of discerning retail platforms provide the perfect place to start a collection.

'My focus is to make pieces by brilliant, established painters accessible, so we sell a lot of their works on paper – such as those by the Royal Academician Katherine Jones,' says Katherine Oliver, who held roles in curation at the Barbican and the RA before setting up Oliver Projects. 'We are a mobile gallery, built on the principle of exhibiting in contexts that contrast with a traditional white-box space – from empty shops to family homes, including our own.'

Meanwhile, a dazzling Peter Blake print or an abstract nude by Jane Burrows can be yours at the click of a button from the elegant website Murus, launched by Erica Davis and Rose O'Shea, while the graphic designer Natalie Williams excels at discovering hidden gems by little-known artists. She sells these, often beautifully framed, online at the Medium Room for something approaching a song.

The Medium Room (www.mediumroom.co.uk); Murus (www.murus.art); Oliver Projects (www.oliverprojects.com). ☐

PHOTOGRAPHS: JOSEPH GOODY, NEGATION 2, 2021, COURTESY OF OLIVER PROJECTS, JANE BURROWS, BEES KNEES, COURTESY OF MURUS, SIPHIWE MNGUNI, A SUDDEN TUG (002), 2022, COURTESY OF OLIVER PROJECTS, KATHERINE JONES, REFLECT UP 2020, COURTESY OF OLIVER PROJECTS, KARL ROMEL, ROOFTOPS, MID CENTURY, COURTESY OF MEDIUM ROOM HILDING ROSIO, PORTRAIT PAINTING, MID CENTURY, COURTESY OF MEDIUM ROOM, GETTY IMAGES, ADAM LYNK

Katherine Mansfield in about 1920

BOOKS

INNER VISIONS

On the centenary of Katherine Mansfield's death, *Claire Harman* celebrates the mercurial, mould-breaking writer

I loved Katherine Mansfield's stories as soon as I came across them. They were intriguing – not always resolved but all the more haunting as a result – and the characters so sympathetically observed: often faulty, feisty young women with an inner lives quite at odds with their outer ones. But I never saw Mansfield studied alongside her contemporaries James Joyce, Virginia Woolf and DH Lawrence. Was this because she wrote only short stories? Or because she died so young, aged just 34, before Modernism was really recognised? The canon had ignored her, though her contemporaries had not; Woolf wrote in her diary that Mansfield's was 'the only writing I have ever been jealous of', and actually admitted to feeling 'a shock of relief' when Mansfield died.

A hundred years later, it's as if she's been waiting for us to catch up with her. Putting together a centenary collection of her work, I wanted to emphasise her iconoclastic innovations (all achieved on her own and before anyone else), as well as her extraordinary emotional range, so in *Wild Places* you'll find classics including 'The Garden Party' and 'Prelude', but also some hardly known stories such as 'Carnation' (where we enter a schoolgirl's daydream), or 'The Swing of the Pendulum', a disturbing sort of #MeToo tale from 1911.

Mansfield's work is full of surprises because she never stopped asking questions, frequently risky and startling ones, about apparently quiet lives. No wonder Woolf was jealous. But she was also a truly delightful writer: funny, wise, mischievous, clinging to pleasures and moments of joyfulness in the hardest of circumstances and expressing them so poignantly. Reading her now is like discovering a dear new friend.

'Wild Places: Selected Stories' by Katherine Mansfield (£14.99, Vintage Classics) and 'All Sorts of Lives: Katherine Mansfield and the Art of Risking Everything' by Claire Harman (£18.99, Chatto & Windus) are both out now. □

KATHERINE MANSFIELD
Wild Places
SELECTED STORIES
CLAIRE HARMAN
All Sorts of Lives
Katherine Mansfield and the Art of Risking Everything

A woodland retreat at Callow Hall

COMPETITION

WRITE AWAY

The highly anticipated *Harper's Bazaar* short-story contest returns for another year

Harper's Bazaar has a long history of publishing original fiction by writers from Henry James and Virginia Woolf to Ali Smith and Chimamanda Ngozi Adichie. In keeping with this legacy, we are pleased to announce the launch of our annual short-story competition, previous winners of which have included Kaliane Bradley, Daisy Johnson and Fatima Bhutto. This year's brilliant judging panel comprises the Women's Prize for Fiction-shortlisted novelist Diana Evans, the chair of Virago Press Lennie Goodings, the literary agent and CEO of PFD Caroline Michel, *Bazaar*'s contributing editor Erica Wagner, our features director Helena Lee and our editor-in-chief Lydia Slater. We invite published and non-published authors to submit an original story of up to 2,200 words on the theme of 'Notes' to shortstory@harpersbazaar.co.uk by midnight on 26 February. The winner and a guest will receive a two-night stay, including breakfast and dinner, in one of the beautiful treehouses at Callow Hall in the Peak District, as well as the chance to see their work published in *Harper's Bazaar.*

TELEVISION

A WOMAN SCORNED

Helena Bonham Carter tells *Lydia Slater* why her latest role, exploring the life of the 1970s soapstar Noele Gordon, feels like restorative justice

Those of a certain vintage may remember the ponderous sequence of nine guitar notes that were the signal to cluster around the television for *Crossroads*.

Set in a Midlands motel, the soap was much derided for its flimsy sets, implausible storylines and clunky dialogue; nevertheless, in the mid-Seventies, the series was attracting 15 million viewers, and battling *Coronation Street* for ratings supremacy.

The unquestioned star of the show was Noele Gordon, known to the nation as Nolly, who played the matriarchal, auburn-haired motel owner Meg Richardson (later Mortimer). The role had been created with Gordon in mind, and she remained *Crossroads*' most popular character from the show's launch in 1964 until 1981, when she was suddenly sacked.

Her defenestration, and the reasons behind it, are the premise on which Russell T Davies has based his new three-part series, *Nolly*. 'One of my very first jobs in TV was a trial script for Crossroads, and I've wanted to write the story of behind the scenes on that show for 40 years,' he said.

'Russell has always been a real supporter of the underdog,' says Helena Bonham Carter, who portrays Gordon, complete with coiffure and carefully modulated accent. 'He thought Nolly was really badly treated, and I think he wanted to give her the send-off and the recognition she deserved.' Bonham Carter was 'very aware' of the soap as a child. 'It was part of the perma-wallpaper, and I knew all the characters.' She was immediately drawn to the complexity of the woman in Davies' screenplay. 'Nolly was a highly complicated character and a mix of many things – and not an easy mix,' she says. 'But I love playing people who are complex.'

Gordon was a child stage star who came from a modest background. She trained at Rada and went on to work both behind and in front of the television camera, becoming Britain's first female TV executive; she helped Ned Sherrin and Reg Watson launch ATV Midlands in 1956, and was the first woman to interview a British prime minister when Harold Macmillan appeared on her chat show.

Steeped in the workings of daytime television, Gordon was unafraid to voice her opinions on how things should be done on *Crossroads*. 'She was outspoken, she was herself, she was utterly authentic,' says Bonham Carter. 'I think, frankly, she terrified the people who ran the show. And she was punished for that. It's not new, is it, that women aren't allowed to have a strong voice?'

Certainly, the first episode presents the 'Queen of the Midlands' as a daunting figure, swanning to the studios in mink coat and Rolls-Royce, changing a new character's accent from Brummie to RP (in the

From far left: Helena Bonham Carter photographed for *Harper's Bazaar*. With her *Nolly* co-star Augustus Prew as Tony Adams. Noele Gordon in 1974

> 'I think Nolly is quite right when she says, "You wouldn't have sacked me if I'd been a man"'

teeth of the producer's protests), and then playing an on-screen practical joke on the same rookie performer, after she dared to cast doubt on Gordon's assertions of the programme's popularity.

But the series also shows how Gordon was greatly loved and respected by (most of) the people she worked with – particularly the actor Tony Adams. He played the motel's suave, moustachioed accountant, Adam Chance, and in reality not only rented a flat from Nolly but was her closest ally – for, having been jilted by her fiancé, she never married or had children.

'The show gave her a real sense of identity, belonging and purpose,' says Bonham Carter. 'She said she had two lives, as Meg Mortimer and Noele Gordon. And whenever she went to a hotel or a restaurant, inevitably they would take her to inspect the kitchen… the line was very smudged.'

As a result, Gordon lost far more than just her job when Charles Denton, the incoming controller of programmes at ATV, informed her agent that 'all good things must come to an end', a decision that this series lays squarely at the door of misogyny and ageism.

'I think Nolly is quite right when she says, "You wouldn't have sacked me if I'd been a man",' says Bonham Carter. 'Men are allowed to be difficult and dictatorial. It really feels like Greek tragedy – she's cut off in her prime.'

Gordon refused to take the decision lying down and complained to the press, resulting in national headlines, and sackfuls of irate letters sent to ATV from her devoted fans, while the series shows how producers retaliated by declining to tell Gordon how she would be written out and going to the extent of staging her fake funeral.

Bonham Carter herself has never joined a long-running franchise. 'Even after just two seasons with *The Crown*, by the end, with the best will in the world, you're beginning to get a bit automatic – and if you're faintly bored, it's time to move on.'

Fortunately, at 56, her own career is as busy and diverse as ever. 'We might have less collagen, but we're much more interesting when we're over 50,' she says, with a laugh. 'Life makes you more interesting, you've got more depth, the map of the soul is so much bigger if you've survived.'

Sadly, Gordon did not. She died of cancer in 1985, just four years after her sacking, while *Crossroads* itself only limped on until 1988. This charming series, and Bonham Carter's portrayal, are a worthy tribute to a national treasure, and an overdue acknowledgment of the unjust treatment meted out to her.

'Nolly' will stream on ITVX this spring. ☐

PHOTOGRAPHS: TOM CRAIG, BEN BLACKALL, GETTY IMAGES

EVENTS

SPRING FORWARD

Where to make the most of the Lunar New Year festivities

Yicrafts workshops

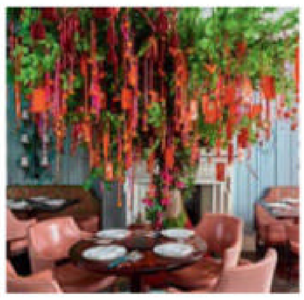
Championing the traditional crafts embedded in the cultures of China's ethnic minorities, Yiran Duan teaches woodblock-printing, calligraphy, lantern-making and more in her Camden studio.

www.yicrafts.com

Bun House

The popular Chinatown institution will serve a selection of treats to celebrate the Year of the Rabbit, including its signature plump and pillowy steamed buns, some of which will be sweetly decorated with characterful bunnies.

www.bun.house



Mimi Mei Fair

The Mayfair restaurant has collaborated with the florist Lucy Vail to create an installation of pimpernels, hydrangeas and a Chinese wishing-tree, on which guests can tie notes inscribed with their hopes for the year.

www.mimimeifair.com BT

BOOKS

WALKING THE LINE

Erica Wagner talks to the author Elizabeth McCracken about her intriguing new novel, which traverses the genres of biography and fiction

Elizabeth McCracken is a literary hero of mine – we'll come back to the word 'hero' later. Her 1996 debut novel *The Giant's House* was a finalist for the National Book Award for Fiction, and Granta named her one of the 20 'Best Young American Novelists' of that year, along with Jeffrey Eugenides and Jonathan Franzen.

I have long admired her wry humour, her skill at her craft. Born in Boston, she now lives in Austin, where she is the chair of creative writing at the University of Texas. She moves easily between forms, publishing short stories, engrossing novels (I loved 2019's *Bowlaway*, a multi-generational family saga set around a bowling alley) and one memoir, *An Exact Replica of a Figment of My Imagination*, a courageous and sensitive account of the loss of her first child during her ninth month of pregnancy.

Her new work, *The Hero of This Book,* looks like another memoir. In it, an American writer walks across London, recalling her late mother, who loved the city; the pair had travelled there before the mother's death. The narrator's mother shares a name, Natalie McCracken, with the author's actual mother – who is memorialised formally in a footnote towards the end of the book, and who died in 2018. Throughout, the boundary between fiction and non-fiction is blurred. 'What's the difference between a novel and a memoir? I couldn't tell you,' the narrator writes. 'Permission to lie; permission to cast aside worries about plausibility.' There is a wonderful mischievousness here, and an acknowledgement that it is, finally, impossible for one person to capture the 'truth' of another's life. Yet this slender book is a powerful tribute to its author's 'hero': her clever, undaunted mother.

'My mother hated memoirs,' McCracken tells me when I speak to her now. 'I decided to write a novel so I would feel a little less constrained.' A factual portrait would have required her to research her mother's life – talking to people she knew, getting others' opinions of her. Natalie McCracken would have hated that, too. 'I wanted to try to keep her close and think about the puzzle of her, and have a conversation of some sort. And that seemed possible in a novel in a way it wasn't in a memoir.'

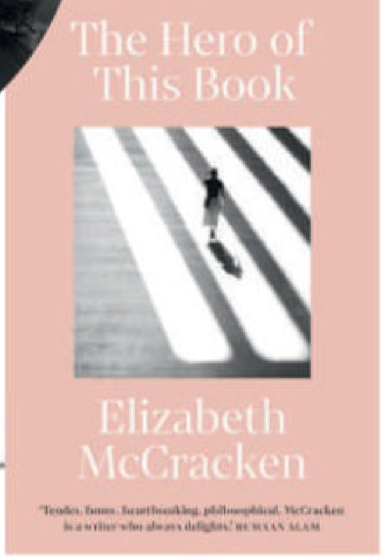
McCracken's husband, the writer Edward Carey, is English; London is a place she knows and loves, and the book is a beautiful meditation on the capital, too, as the narrator strolls along the Thames from St Paul's Cathedral through the City, onwards to Tate Modern and Tate Britain. Even this movement refracts her mother's life, for she walked with difficulty, using canes. She lived with cerebral palsy, though the name of her condition is not given until the final pages of the book, reflecting its protagonist's own refusal to be labelled. 'I think that, sometimes, people with disabilities are seen either as a person and their disability, or just their disability, and that seems like a terrible way to view human beings,' says the author. 'My mother came in one piece.'

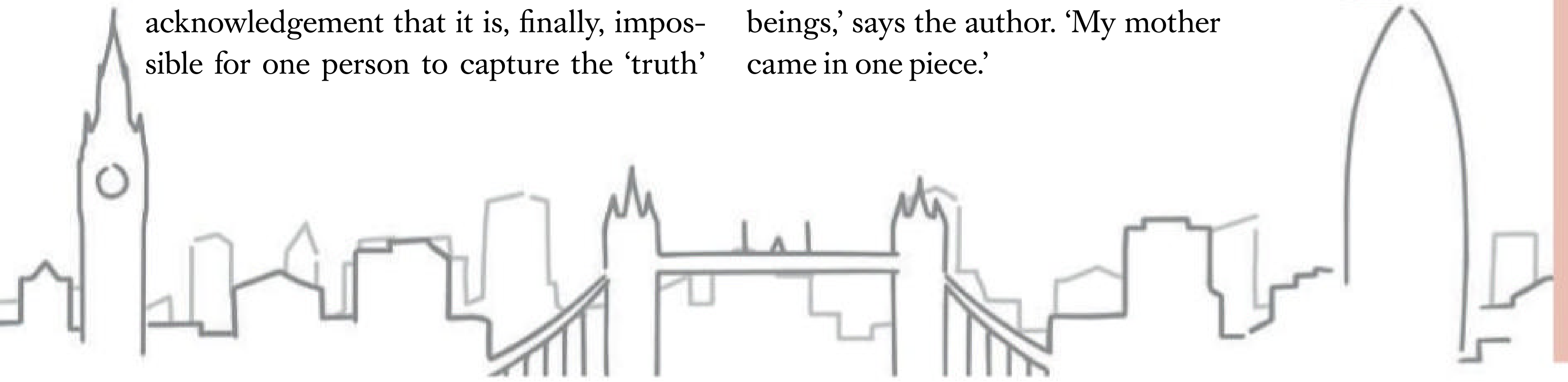
Natalie McCracken – both the character in this slippery, compelling novel and the real person who lies behind the tale – is heroic not because of the challenges that she faced, or despite them, but because, in her daughter's memory, she is a whole human being.

Why hero, not heroine? 'Hero refers to everybody,' McCracken says. And this is a book for everybody, showing us that, in each so-called ordinary life, there is strength and wonder.

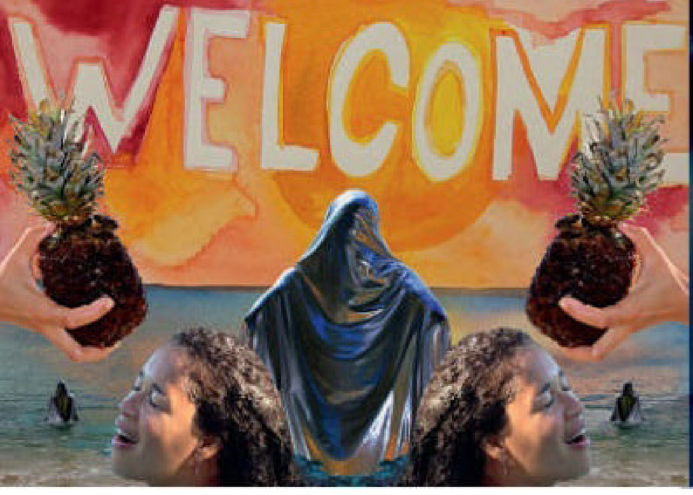
'The Hero of This Book' by Elizabeth McCracken (£12.99, Jonathan Cape) is published on 26 January. □

Left: Elizabeth McCracken. Above: the author's mother, Natalie McCracken





PHOTOGRAPHS: COURTESY OF ELIZABETH MCCRACKEN, © EDWARD CAREY, MATTHEW A WILLIAMS, COURTESY OF THE ARTIST/© UNIVERSITY OF EDINBURGH ART COLLECTION, COURTESY OF THE ARTIST AND THE MODERN INSTITUTE/TOBY WEBSTER LTD, GLASGOW/PHOTO: PATRICK JAMESON, GETTY IMAGES



ART

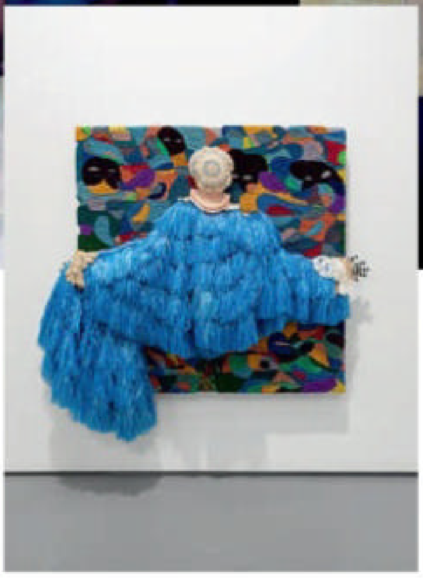
BODY LANGUAGE

Alberta Whittle harnesses the power of words and movement to communicate complex stories. By *Brooke Theis*

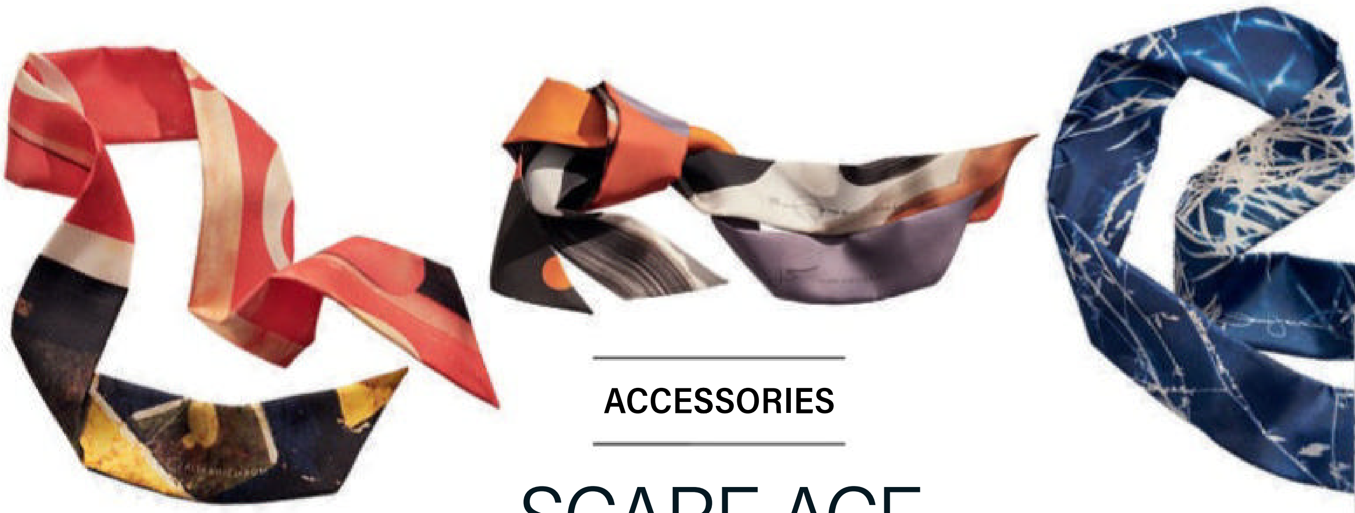
The Barbados-born, Glasgow-based multimedia artist Alberta Whittle made waves at last year's Venice Biennale with her immersive installation for the Scottish Pavilion: an explosion of vibrant colour, texture and sound in a space filled with tangled sculptures of beads and braids. A 40-minute film exploring themes of colonialism and racism featured images of buildings associated with the slave trade and a list of people who have died in police custody, while a text-based work challenged visitors to 'invest in love'. 'I'm always trying to think about how we can open up difficult conversations,' says Whittle. 'It's sometimes about provoking a discussion that not all audiences are ready to have yet.'

For her latest commission, a series of sculptures and billboards at Bath's Holburne Museum, the artist will transform the gallery into a digital mise-en-scène depicting seven figures doing the limbo. 'The writer Kamau Brathwaite speaks about how the limbo is both a dance and a signifier for the ways in which marginalised people have had to manoeuvre to be able to survive in the world,' says Whittle, who has also written a poem inspired by a Barbadian plantation ledger, the pages of which have been torn out. 'I'm interested in how power can be accumulated and then literally erased. Living in the UK, which has really benefited from plantation economies, it has been important for me to bring Caribbean history into public discourse.' With another exhibition to follow in March at the Scottish National Gallery, Whittle is sending her message far and wide.

'Dipping below a waxing moon, the dance claims us for release' is at the Holburne Museum (www.holburne.org) and throughout Bath until 7 May; 'Creating Dangerously' opens at the Scottish National Gallery (www.nationalgalleries.org) on 30 March. □



Above: the artist Alberta Whittle. Top left: 'Meditations on Welcome' (2018). Right: 'Taking a leap toward the ancestors (remembering G)' (2022)



Left: silk twilly scarves, £90 each; below: the 'Man Ray II' silk scarf, £480, all by Alba Amicorum

ACCESSORIES

SCARF ACE

Form meets function in a new collection of contemporary kerchiefs

Wrap a sliver of art history around you with a scarf crafted by the Indian-born, London-based designer Darshana Shilpi Rouget, who has previously worked for luxury brands including Cartier and Tiffany. Her atelier Alba Amicorum (named after 16th-century 'friendship books', in which peers would share ideas with one another) prints limited-edition silk and cashmere designs with images created in collaboration with others – from contemporary ballerinas and artists to Man Ray's estate. CB

From £80 each (www.albaamicorum.com).

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BAZAAR LIVING

EDITED BY
CHARLOTTE BROOK & BROOKE THEIS

EXQUISITE TASTE

A carefully curated collection of cookbooks takes pride of place in Skye McAlpine's home. Plus, hues to beat the January blues; and antique shopping in Shoreditch

PHOTOGRAPH BY SIMON BROWN

La dolce vita

Skye McAlpine's London home imports all the classical glamour of Venice, the city where she grew up

BY **HELENA LEE** PHOTOGRAPHS BY **SIMON BROWN** STYLED BY **HOLLY GORST**

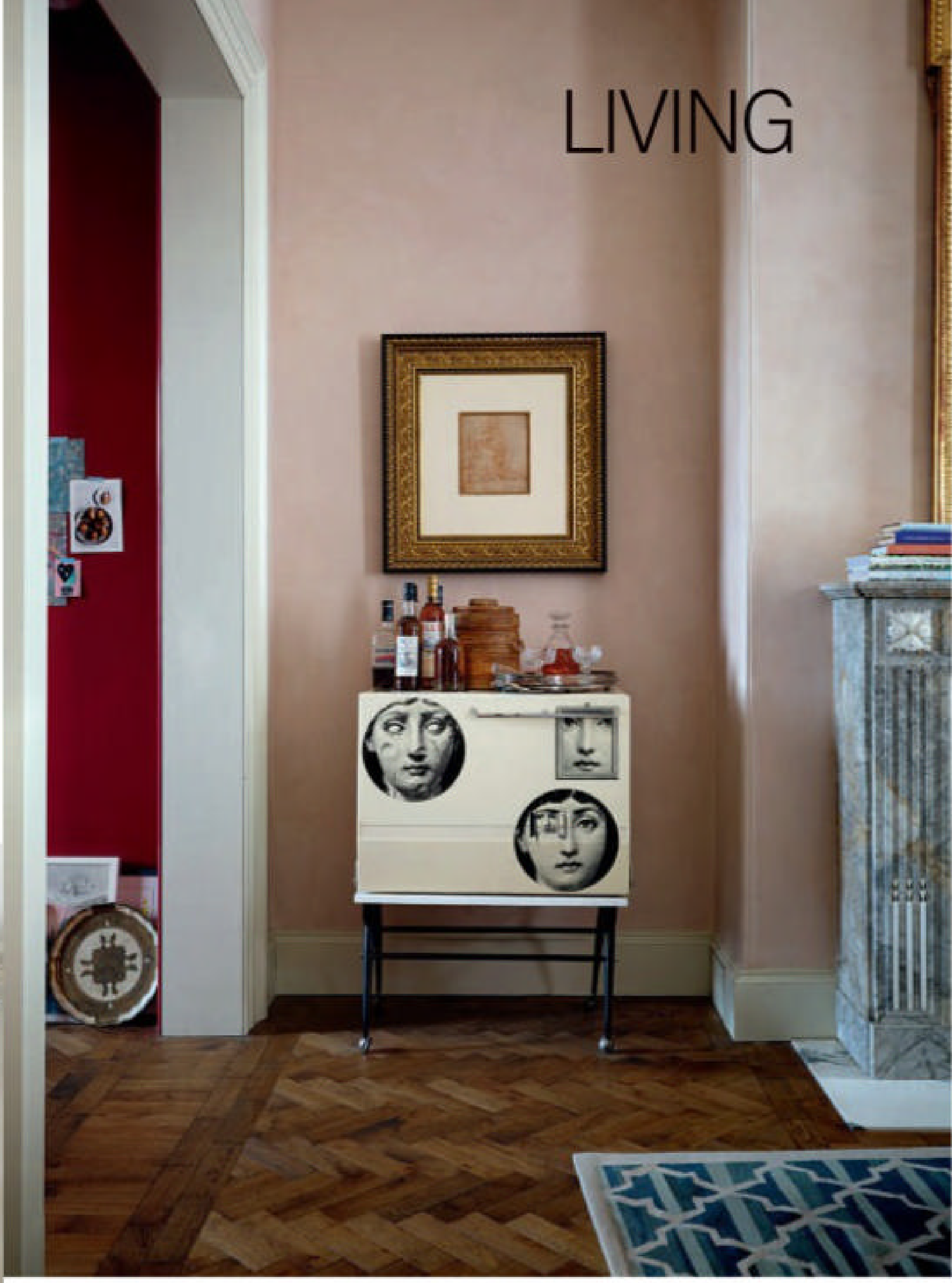
Skye McAlpine wears crepe dress, £1,510, Emilia Wickstead. Shoes, her own

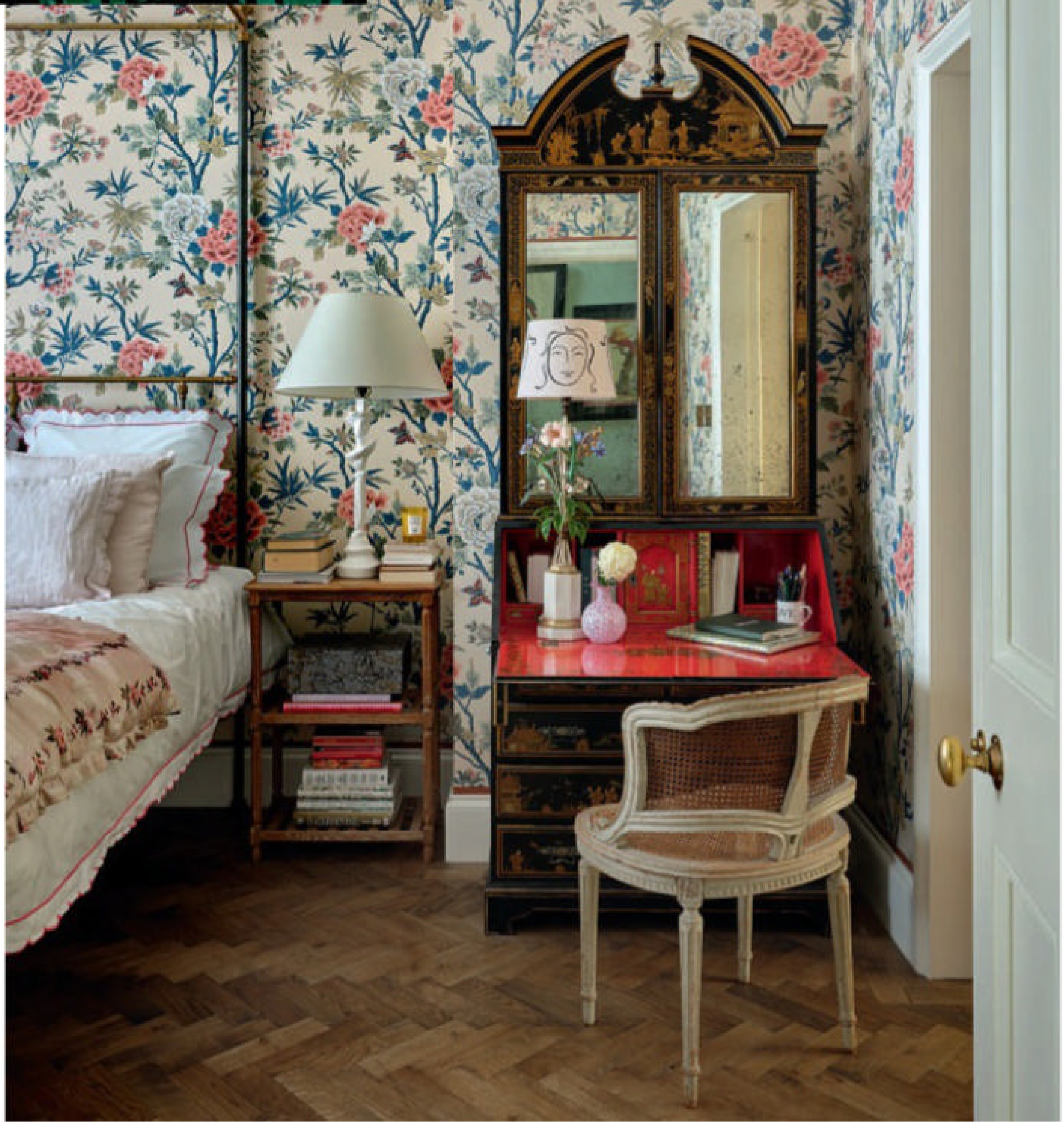
'WHEN I'M HERE IN ENGLAND, I feel incredibly Italian, and when I'm in Italy, I feel more English,' says the writer and cook Skye McAlpine, who divides her time between London and Venice. Her Wandsworth home – a high-ceilinged, five-storey Victorian property that she shares with her husband Anthony Santospirito and their two children, Aeneas and Achille – is a manifestation of her European sensibilities, with interiors reminiscent of a modernised Venetian palazzo. 'When I was younger, I wanted to be like everyone else, although I would say that's probably a natural teenage sentiment,' she says. 'Now I recognise that lack of tying down of identity is an incredible privilege.'

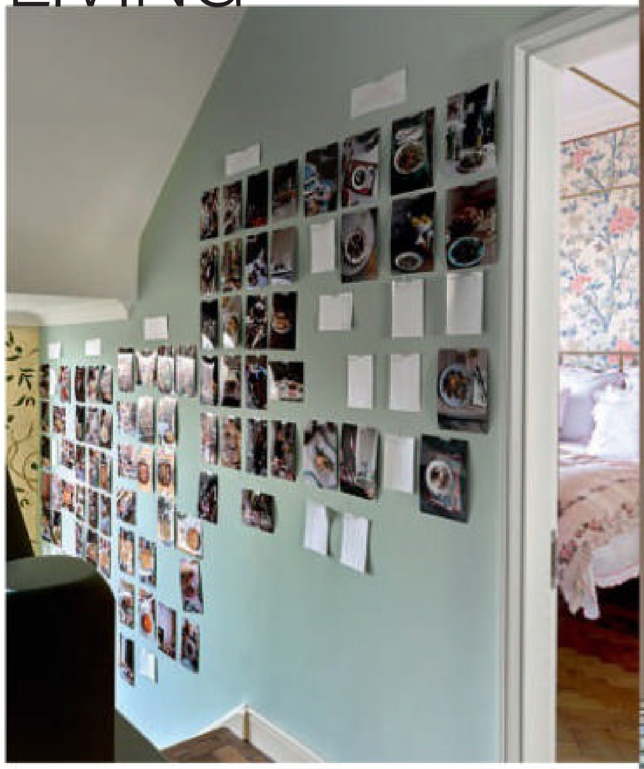
Venice had been a significant feature in McAlpine's life even before she moved there with her family when she was six. Her parents – the late Alistair McAlpine, a close advisor to Margaret Thatcher, and his wife Romilly, who opened the food emporium Hobbs on Garrick Street in the 1980s – took her to the city regularly. But, in 1990, the family home in Hampshire was a target of an IRA terrorist attack (her father had been on the organisation's hit-list), and so the McAlpines made Venice their permanent base. Leaving all their belongings behind, they set up anew in the industrial Arsenale district, knocking together and renovating several workers' houses to create one large property. 'It was a really unglamorous part of town,' she remembers with a smile. 'Nowadays, because of the Biennale, it's more edgy and well-known. But back then, all our Venetian friends were horrified.' Her mother filled it with Gio Ponti furniture and mid-century pieces, while her father added contemporary art and curiosities (he once owned a collection of tens of thousands of Venetian glass beads).

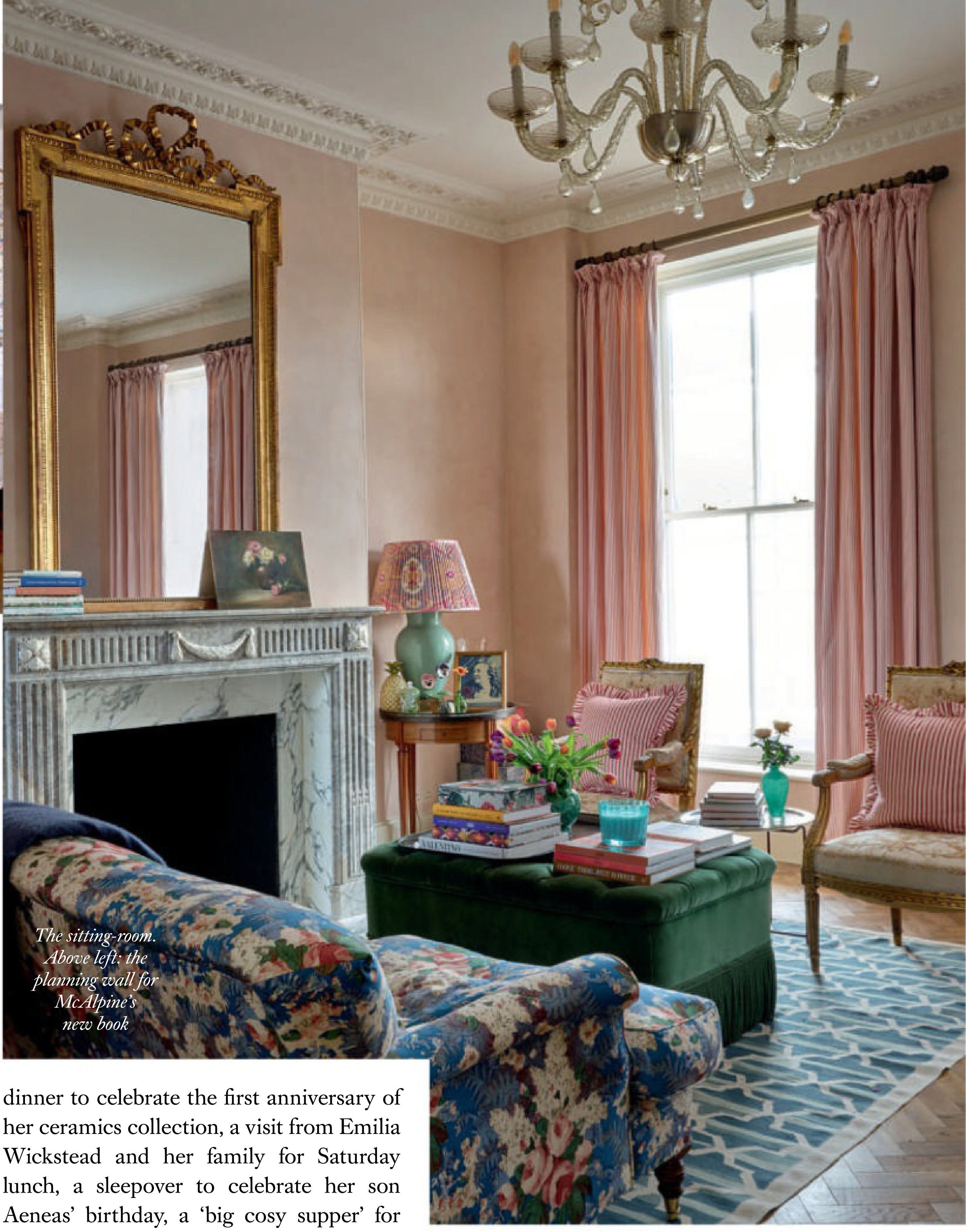
It was only when McAlpine went to read classics at the University of Oxford, where she met her future husband, that she began living in England again, shuttling back to Italy in the holidays. A master's degree and a PhD in reception theory followed (she is, officially, Dr McAlpine), and together with Santospirito, a financier, she eventually settled in London's SW18, an

Right: a Fornasetti fridge in the sitting-room. Bottom right: McAlpine's bedroom









The sitting-room. Above left: the planning wall for McAlpine's new book

area she has now been in for almost 15 years.

McAlpine has a knack for seeing the potential in unusually shaped spaces. Her first flat was above a (very good) Thai restaurant, on a high street, and she transformed its central long, thin room into a cosy area where she could host big dinners. Three years ago, while browsing on Rightmove, her husband stumbled upon the house we are now in, which had been on the market for two years. 'I love a problem property. I could see from the floor plan that it had a small garden, and was on a main road, but that didn't bother me,' she says. 'In London, you're always compromising on something. It had space and height. I thought it was perfect.'

After discovering that she was pregnant with her second child, the looming deadline prompted her to commission the architectural and interior designer Ben Pentreath, who is a good friend, to help renovate the property. Within six months, they had made the house liveable, as they furiously WhatsApped each other measurements and pictures of furniture. 'Ben was fun to work with because he is very supportive and non-judgemental,' she recalls. 'He would say, "If you like it, go for it." He believes it's your home for you to live in.'

The ground floor is dedicated to McAlpine's passion for hosting and cooking. She recipe-tests everything here; her dining table, beautifully dressed with her own range of crockery, Tavola, will be a familiar sight to her almost quarter of a million followers on Instagram. Her kitchen island is on wheels, so she can move it out from the centre and add length to the dining table, where she can seat up to 50 people at a time. 'I'm happiest when I am having friends round,' she says. She goes on to tell me about the social rhythm of her week: a team dinner to celebrate the first anniversary of her ceramics collection, a visit from Emilia Wickstead and her family for Saturday lunch, a sleepover to celebrate her son Aeneas' birthday, a 'big cosy supper' for female creatives she admires.

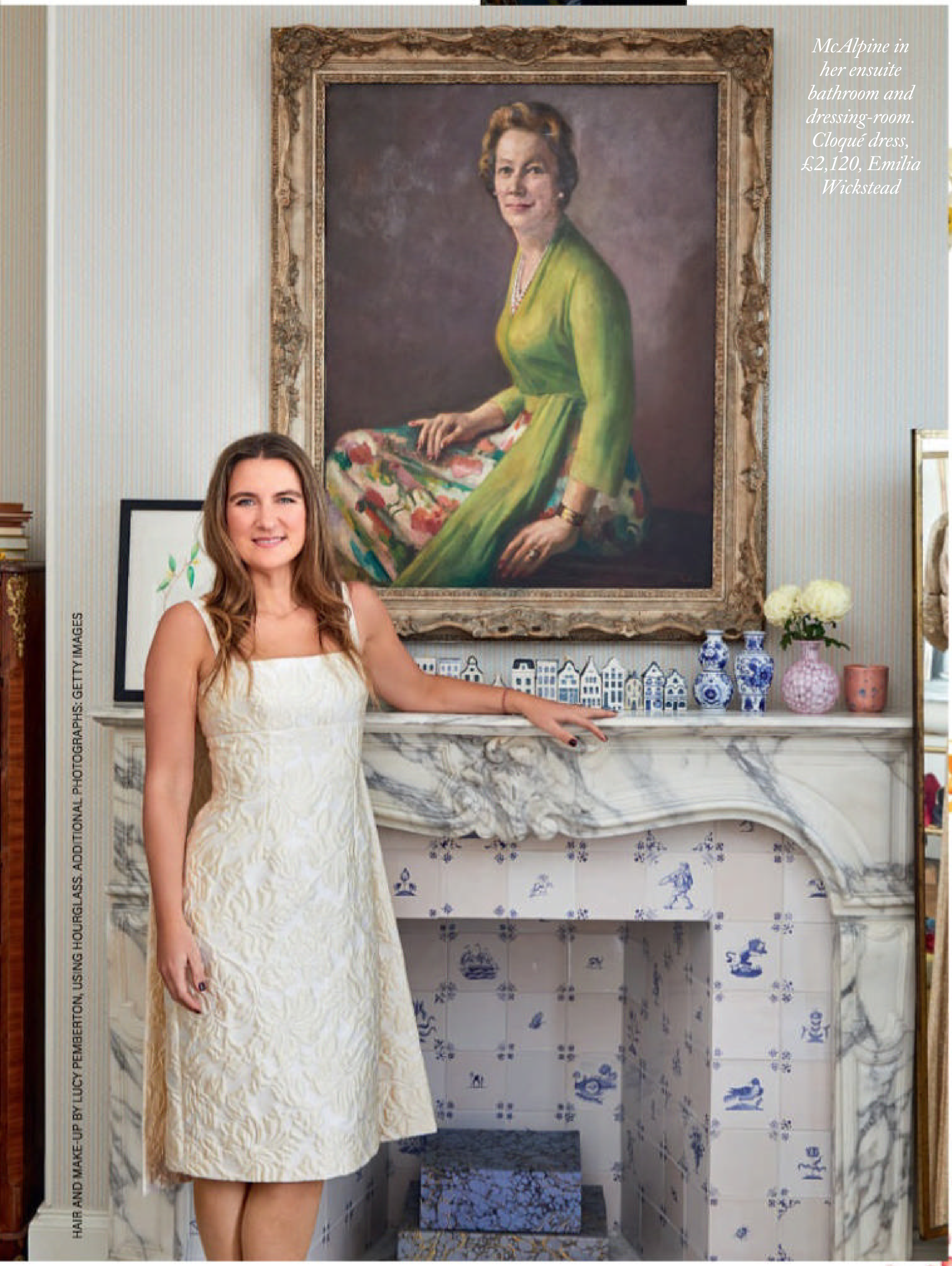
McAlpine's first-floor sitting-room, which is used for prosecco receptions and gatherings for aperitivo, houses a grand piano ('where Anthony plays his Bach and Rachmaninov'), and a suite of sofas and chairs upholstered in Jean Monro floral fabric that contrasts with the ticking-covered cushions and floor-to-ceiling curtains. The walls are a Farrow & Ball pink, applied by a paint specialist to give the effect of a raw plaster finish. Leading off this main room is McAlpine's study, lined with bookshelves inherited from the previous owner, painted carmine red, and filled with Loeb Greek and Latin texts and her colour-coded cookbooks – a self-confessed obsession. 'I have hundreds of them,' she says. 'I seek out old out-of-print ones, ones with graphic covers.' She pulls out a volume by Ambrose Heath and reads out the recipes: tunny fish loaf, veal cake, crab and pimiento. 'I would probably eat all of these!'

Wallpaper by Antoinette Poisson in one of the children's bedrooms

What's striking about McAlpine's style is her ability to juxtapose the classic with the unexpected and ignore the rules. The hallway is decorated with bespoke Alasdair Peebles wallpaper, hand-painted with motifs meaningful to the couple: birds for Santospirito and pomegranates for McAlpine. Her bedroom, a light-filled but modest space, is resplendent with GP & J Baker fabric floral wallpaper and a grosgrain-ribbon edging. The dressing-room is also a bathroom; outfits and accessories by Simone Rocha and Emilia Wickstead form sculptural silhouettes as they hang outside her wall-to-wall wardrobes, a backdrop to her copper roll-top bath. Upstairs in the boys' bedrooms, weathered furniture from eBay is pushed against Antoinette Poisson wallpaper. On the way down the stairs, we stop to admire a wall filled with photographs used for her third cookbook, *A Table Full of Love*, a working moodboard that provides constant inspiration. Clearly, bringing people together within her picturesque home is a passion that informs McAlpine's work, as an author, a cook and a consummate hostess.

'I do get a bit carried away,' she admits. 'I could have people over and cook supper all day every day. I just love it.'

'A Table Full of Love' by Skye McAlpine (£26, Bloomsbury), is published on 2 February. Tavola is available at www.skyemcalpinetavola.com. □



McAlpine in her ensuite bathroom and dressing-room. Cloqué dress, £2,120, Emilia Wickstead

HAIR AND MAKE-UP BY LUCY PEMBERTON, USING HOURGLASS. ADDITIONAL PHOTOGRAPHS: GETTY IMAGES

SKYE'S HOME COMFORTS

MY DINNER WINNER

is a really indulgent, extravagant-looking pudding, such as a huge pavlova.

FOR DOMESTIC BLISS I NEED

a well-stocked kitchen: a loaf on the sideboard, bowls of fruit, pasta in the cupboard, cheese in the fridge. I like the feeling that I could throw a party or invite friends to dinner spontaneously.

MY LITTLE LUXURY

is flowers. There is nothing so spoiling or uplifting as a house filled with blooms – in spring, I opt for hyacinths, tulips and narcissi. Even a few stems in bud vases dotted here and there make a huge difference.

ON MY DRINKS TRAY

is a big jug of negroni. I mix it in advance and pour it into a plastic bottle to keep in the freezer, then decant it as guests arrive.

MY SECRET ADDRESSES

are the antiques market on London's Northcote Road and Paris' Marché aux Puces.

MY WEEKEND GUILTY PLEASURE

is a very early night. I love nothing more than to have a hot bath and get into bed at 8pm, listen to an audiobook and do my needlepoint.

ON MY PARTY PLAYLIST

are lots of Italian pop classics. I have a soft spot for the country's cheesy old tunes.

Above: a metal sun wall-hanging. Below: pieces from Bowden's collection

CULT SHOP

THE GALLERY

Hollie Bowden's east-London vintage wonderland.

By *Brooke Theis*

'I've got a terrible shopping habit: if I see something that's irresistible to me, I have to bring it home,' says the British interior designer Hollie Bowden. Since founding her eponymous business 10 years ago, she has transformed more than 30 properties – including FKA Twigs' east-London house and Tanner Krolle's Cadogan Place shop – with her eye for chic and charming pieces. 'An object can make you feel something that you can't put your finger on. It could be an incredible stone, the wonkiness of an old candlestick, a beautiful patina…'

The curios and antiques Bowden collects are often bought with a particular client in mind. But for those items yet to find a home, she has opened a by-appointment space adjoining her Shoreditch studio, where discerning shoppers can pick up a unique find. The Gallery houses a trove of treasures that she has painstakingly sourced from across the world, from a wrought-iron leaf-embellished chandelier found at a Parisian market to a large metal sun wall-hanging discovered in Mexico. A particular favourite is the surreal 1970s artwork depicting a maze of open windows, which, although unattributed, is masterfully rendered. 'There is romance for me in not knowing who made an object. You can't help but fantasise about how it came to be.'

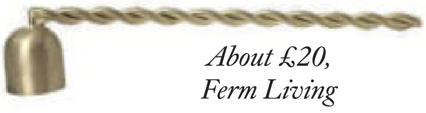
While Bowden finds great joy in placing an item in its perfect home, there are some that will always be more difficult to part with. Her most prized possessions are a Jean Lurçat painting, a pair of 1980s laser-cut metal sconces, 'and a Ron Arad chair I don't think I could ever let go of'. She pauses to reflect. 'Well, maybe for the right price.' *The Gallery is open by appointment (shop.holliebowden.com).*

The Gallery. Above: Hollie Bowden in a 1960s chair by Bernard Holdaway. Below left: a hand-forged iron stool designed by Bowden

HOMEWARE

BRIGHT IDEAS

Vibrant pieces to bring colour to a grey month



About £20, Ferm Living

215, Hay at Liberty London

Cushion, £350, Bell Hutley x Madeleine Thompson

Storage boxes, £28 each, Cressida Bell at Harris & Jones

Napkin, £170, Dior Maison

£140, Our Place

Candleholders, £105 for two, Wicklewood

Pen pot, £11, West House Pottery

Side plates, from £8, Serax x Ottolenghi

Vases, £180 for four, Polspotten

RESTAURANTS

CREAM OF THE CROP

A trio of superlative new farm-to-table dining experiences

Water Lane, Kent

Home-grown vegetables are transformed by the chefs into imaginative dishes that are served on long tables in the heated Victorian glasshouses. CB
www.waterlane.net

Seasonality, Berkshire

An independent spot serving elegant seasonal plates, including bergamot-cured trout, orecchiette with lamb ragù and tonka bean crème brûlée. BT
www.seasonality.co.uk

Nomadic Forest Feasts, Buckinghamshire

Forage for ingredients with Michelin-standard chefs in the woodland before gathering around a firepit for a banquet under the stars. BT
www.experiencenomadic.com

PHOTOGRAPHS: GENEVIEVE LUTKIN, MAUREEN M EVANS, EDVINAS BRUZAS, MARIA BELL, KEYMEA YAZDANIAN, GEORGINA COPE, GETTY IMAGES

Lulu Cox, Jess Geissendorfer and Olivia Wilson. Below: seasonal bouquets

HORTICULTURE

BLOSSOMING ROMANCE

Say it with flowers – but be sure they're in season

When Olivia Wilson, Jess Geissendorfer and Lulu Cox founded the sustainable flower-and-food collective Spring Summer Autumn Winter (SSAW) in 2020, their aim was to combine campaigning with creativity. They soon launched an online shop selling British blooms, as well as a series of floristry workshops, supper clubs and wine-bar residencies, forming a close-knit community of makers along the way.

As lovers turn their minds to Valentine's gifts, SSAW's latest project asks: 'Why Buy Roses in February?', encouraging the nation to opt for something more local, seasonal and bespoke. 'In the same way you ideally wouldn't buy strawberries in December or eat a mince pie in July, it's a bit mad – and, I'd argue, not that romantic – to order roses in February,' says Geissendorfer. Currently, Britons buy 570 tonnes of the blooms for the occasion each year, mostly flown in from Africa, where the global spike in demand puts great pressure on farms and workers. Instead, send your beloved a posy of snowdrops or cyclamen, potted narcissi in full fragrance, branches of blossom or a dewy haul of bobbing hellebores – all grown in this green and pleasant land. CB *From £35 for a seasonal bunch of flowers (www.ssawcollective.com).*

EXPERT'S TIP

'Colour is such an important tool for setting a mood. Painting a room allows for an instant refresh, and introducing warm earthy tones can create a dark, quiet and enveloping feeling'

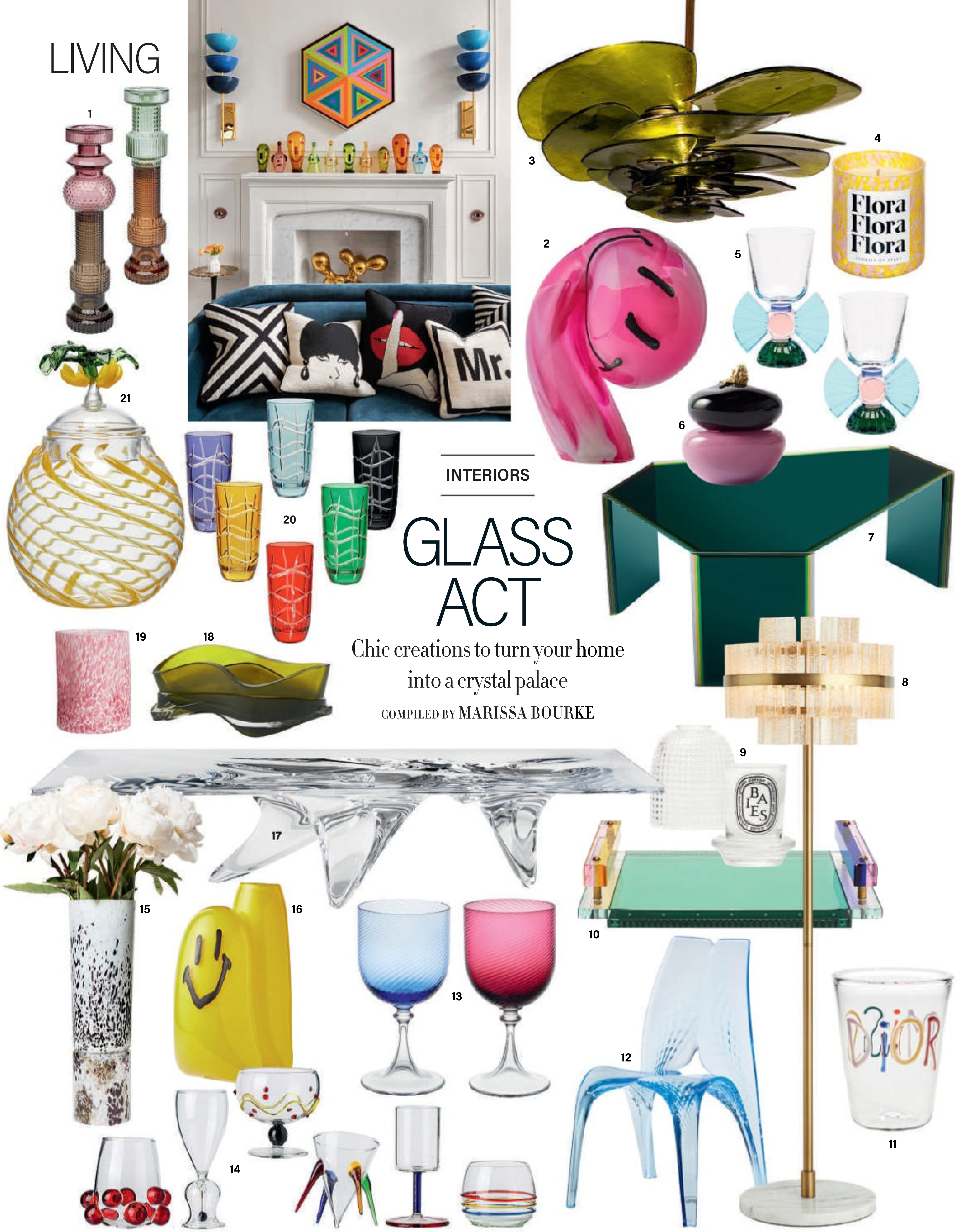
ROSE UNIACKE

INTERIORS

GLASS ACT

Chic creations to turn your home into a crystal palace

COMPILED BY MARISSA BOURKE



1 Candle holders, £62 each, Graham & Green **2** Sculpture, £275, Erika Kristofersson Bredberg for the Conran Shop **3** Chandelier, from a selection, Laura Gonzalez for the Invisible Collection **4** Candle, about £164, Stories of Italy **5** Glasses, £432 for a pair, Reflections Copenhagen at Matchesfashion **6** Jar, £495, Helle Mardahl x Elhanati at Matchesfashion **7** Table, £2,315, the Conran Shop **8** Floor lamp, £695, Soho Home **9** Candle holder, £145, Diptyque **10** Tray, £545, Reflections Copenhagen at Matchesfashion **11** Glass, £140, Dior **12** Chair, from a selection, Zaha Hadid for David Gill Gallery **13** Glasses, £109 each, Nina Campbell **14** Shot glasses, £290 for six, the Conran Shop **15** Vase/candle holder, £430, Diptyque **16** Vase, £165, Erika Kristofersson Bredberg for the Conran Shop **17** Table, from a selection, Zaha Hadid for David Gill Gallery **18** Trinket box, £230, Zaha Hadid Design at Matchesfashion **19** Glass, about £53 for a pair, Bitossi Home at Issimo **20** Glasses, £260 for six, Dior **21** Jam jar, £320, Dior

PHOTOGRAPHS: MANOLO YLLERA/PHOTOFOYER & PROJECT BY JONATHAN ADLER

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PHOTOGRAPH: PAMELA HANSON

BAZAAR

FEBRUARY 2023

The winter may seem long, but there are blue skies up ahead. Until then, let us take you on a journey of the imagination that leads through an enchanted garden filled with fashion at its most fantastical, and into the fictional world of a gifted storyteller. And if spring feels slow to awaken, take inspiration from our cover story by curling up in front of one of the year's must-watch films and television series, all showcasing the talents of Britain's best female writers, directors and performers. Read on for our pick of the women to watch...

PHOTOGRAPH BY ERIK MADIGAN HECK

Shining lights

A radiant trio of British actresses – Lucy Boynton, Shalom Brune-Franklin and Sheila Atim, all remarkable for their dazzling onscreen presence – lead our portfolio of 20 women to watch in the world of film and television this year

Photographs by Pamela Hanson Styled by Leith Clark

All prices throughout from a selection, except where stated. This page: Sheila Atim wears satin and organza dress, £3,164, Roisin Pierce. White gold and diamond earrings; white gold and diamond ring, both Van Cleef & Arpels. Previous pages: Lucy Boynton wears embroidered mesh and tulle dress; boots, £4,850, both Alexander McQueen. Gold and diamond necklace, Van Cleef & Arpels. Shalom Brune-Franklin wears body, £695; dress; ballerina pumps, £525, all Simone Rocha. White gold and diamond earrings, Van Cleef & Arpels. Atim wears tulle dress, £2,695, Erdem. Lambskin shoes, about £1,432, Roisin Pierce. White gold and diamond earrings; rose gold and diamond bracelet, both Van Cleef & Arpels

PAMELA HANSON

Sheila Atim

The consummate performer who has gone from treading the boards to holding her own with Hollywood's finest

By Helena Lee

SHEILA ATIM LIKES TO LAUGH. SHE HASN'T HAD MUCH opportunity to demonstrate this on screen recently; her starring roles have been in the television series *The Underground Railroad* and Viola Davis' epic film *The Woman King* – both of which deal with aspects of the slave trade – but her sense of humour is immediately evident upon meeting her. 'I *need* to have a laugh,' she says. 'I need fun and jokes in my life.'

We're in the corner of an east-London hotel on a bitingly cold afternoon, Atim an unassuming but elegant presence in a grey rollneck and black trousers. Raised by her mother, a senior health-service commissioner, who emigrated from Uganda when Atim was five months old before eventually settling in Rainham, Essex, she was encouraged beyond the realms of education at school and at home. 'My mum loves joy,' she says. 'Don't get me wrong, she had a keen eye on my academic studies and valued hard work. But I really admire that she always made a place for my creative mind and curiosity. She never sacrificed joy.'

That joy manifested itself in a love for singing and acting that Atim pursued throughout school and university, despite planning to become a doctor and graduating in biomedical sciences from King's College London. In her early twenties, she made her first professional appearance, in *The Lightning Child* at Shakespeare's Globe. 'Acting felt right because I had resisted it for so long,' she says.

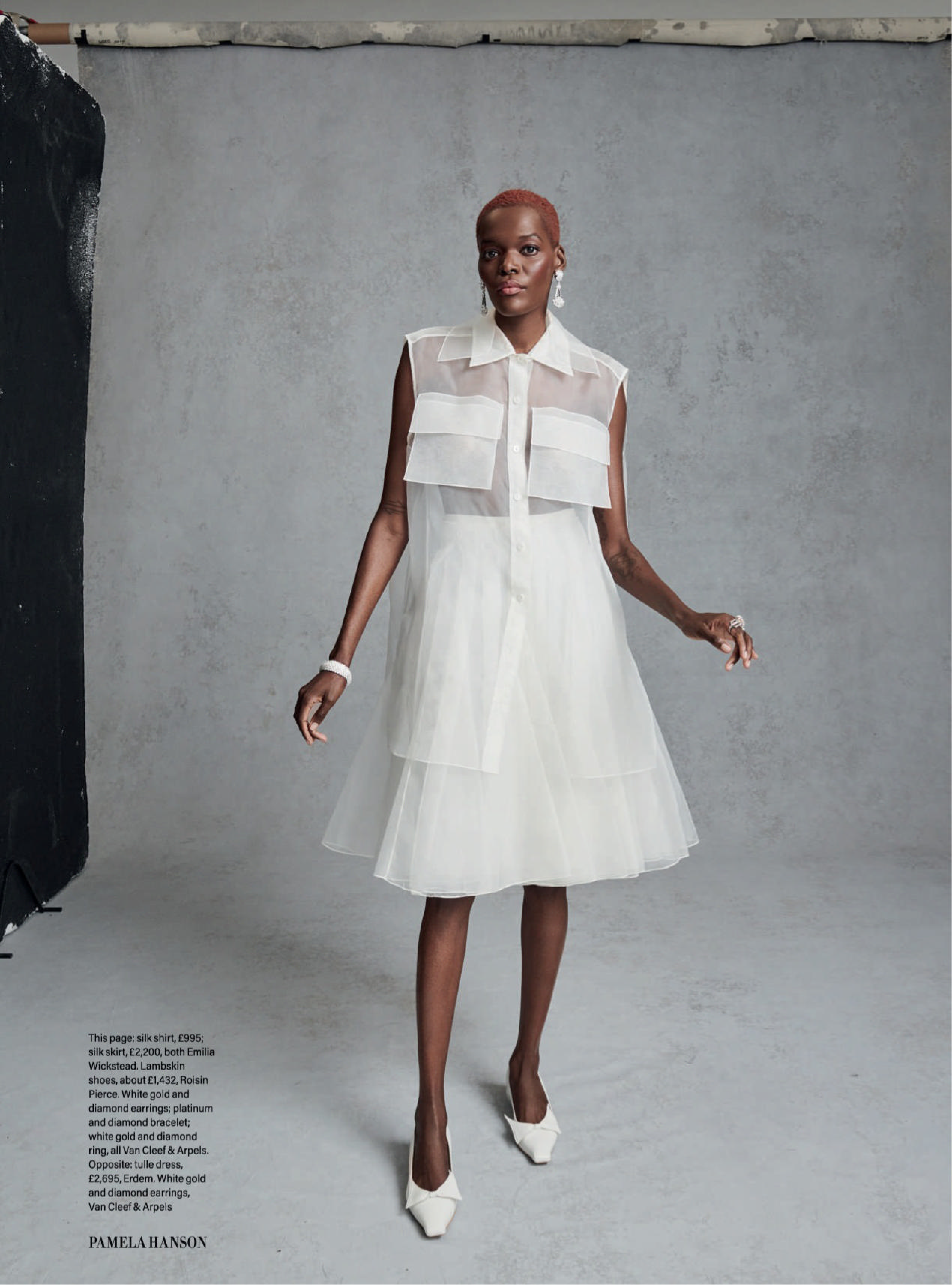
Theatre has given her a strong foundation for her nine-year career. She has already won two Olivier Awards – for her roles in the Bob Dylan musical *Girl from the North Country* and Nick Payne's *Constellations* – and continues to be drawn to Shakespeare and the classics because 'they dare to explore love and these huge ideas on a grand scale'. It was as Emilia in *Othello*, in which she performed opposite Mark Rylance, that she was spotted by the Oscar-winning director Barry Jenkins, who wrote her a letter asking her to be in *The Underground Railroad*. She plays Mabel, a woman born into servitude, whose heart-rending tale is told in flashbacks. Atim's performance is both visceral and accomplished, and invites the viewer to share in her pain. I wonder whether stories such as Mabel's take an emotional toll. 'I'm a big "thrower away-er",' she says. 'I'm conscious the character is going to live with me for a bit, and then I have to purge things quickly and keep a healthy degree of separation.'

While she was filming *The Underground Railroad*, she was cast in Halle Berry's directorial debut *Bruised* as the self-possessed coach of a disgraced mixed-martial-arts fighter. The film's editor recommended Atim to *The Woman King*'s director, Gina Prince-Bythewood. 'So much of my career feels linked,' Atim says thoughtfully. She sets store on building deep relationships – someone she meets on one project may become a collaborator in another. 'Often, when you're a Black woman [in film], you're perhaps only one of two. It can be quite a lonely space. To find community is important – that's how I like to work. I like to build connections with people.'

She is attracted to productions with purpose, ones that try to change the way we see the world. 'I want the roles I'm in to be impactful, without wanting to overly curate or pre-empt what the impact is,' she says, wary of labelling or being reductive about the work she does. 'I don't want to boil it down to being entirely about representation, or entirely about empowerment, or entirely about history. You know when it's going to be special and say something that will carry way beyond you, and reverberate. All of us are just trying to reach someone else, to communicate.'

The Woman King – a revisionist film that came out last year about the female warriors of Dahomey (modern-day Benin) 200 years ago – was a seminal experience for Atim, not least because she realised that she was part of a group that hadn't historically been able to represent itself through its own voice. 'To then try to step into that, in a massive blockbuster where 99 per cent of the cast are dark-skinned Black women in Africa…' She pauses. 'There was so much we were trying to do in one go.' It was a passion project for the producer and actress Viola Davis, who provided a stirring vision of what leadership could look like. 'When you're from a marginalised group, you're making sure everything you say is inspiring,' Atim says. 'There's pressure to feel you must always be positive, irrespective of your challenges. But what I learnt from Viola is that it's OK to openly express the difficulties you face.' As a result, she has reflected on the type of leader she would like to be. 'What does it mean for me, a British-Ugandan thirtysomething Black woman who wants to write mad scripts, act mad roles, write music, maybe produce, maybe direct…?' she ponders. 'It's really affirming to see someone like Viola going through the same things as you.'

Writing, for Atim, is fairly new. She began in 2019, and yet she has already staged her play, *Anguis* (in which the characters – mainly women in science, including Cleopatra, who was interested in the curative properties of the natural world – go on a fictional radio programme to showcase their achievements) at the Edinburgh Festival. While she continues to write, she will next be seen in *All Dirt Roads Taste of Salt*, a coming-of-age story set in America's Deep South, directed by the writer Raven Jackson and produced by Pastel, Barry Jenkins' company. Atim's world is full of possibility; the smart money is on her making Bafta's prestigious Rising Star nomination list. But above all, for her, the laughs are a priority. 'The sky's the limit, but it's got to be fun,' she says with a smile. 'Always the fun.'



This page: silk shirt, £995; silk skirt, £2,200, both Emilia Wickstead. Lambskin shoes, about £1,432, Roisin Pierce. White gold and diamond earrings; platinum and diamond bracelet; white gold and diamond ring, all Van Cleef & Arpels. Opposite: tulle dress, £2,695, Erdem. White gold and diamond earrings, Van Cleef & Arpels

PAMELA HANSON

Shalom Brune-Franklin

The small-screen heroine challenging herself to take on characters outside her comfort zone

By Brooke Theis

'THE CONSTANT INTERNAL STRUGGLE IS SO fascinating,' says Shalom Brune-Franklin of the conflicted characters she inhabits. Familiar from her turn as a tenacious police officer in the high-octane series *Line of Duty*, Brune-Franklin had her breakthrough moment in last year's mystery-thriller *The Tourist*, in which she impressed viewers with her assured and multifaceted portrayal of a waitress with a dark secret (not to mention her palpable on-screen chemistry with her co-star Jamie Dornan). In every episode, she peeled back more layers from her character, bringing a dynamic presence to the role that reflects her passion for her craft. 'Being on set, building something and then getting to see it come to life in the end… I love it all.'

Brune-Franklin found her métier during her teenage years. Her family moved from Hertfordshire to Australia when she was 14, and it was while at school in Perth that she had the opportunity to enter a regional competition to perform a monologue at one of the city's landmark theatres – which she won. 'There was just that *feeling*,' she says. 'I was making people laugh, I was getting a response, and I ran offstage, locked myself in the toilet for a second and had a little cry, thinking, "Oh, that was the best."' She joined the Western Australian Academy of Performing Arts, where teachers quickly spotted her potential, and in her final year she was awarded a scholarship of $17,000. This enabled her to pursue her dream internationally, and she returned to the UK.

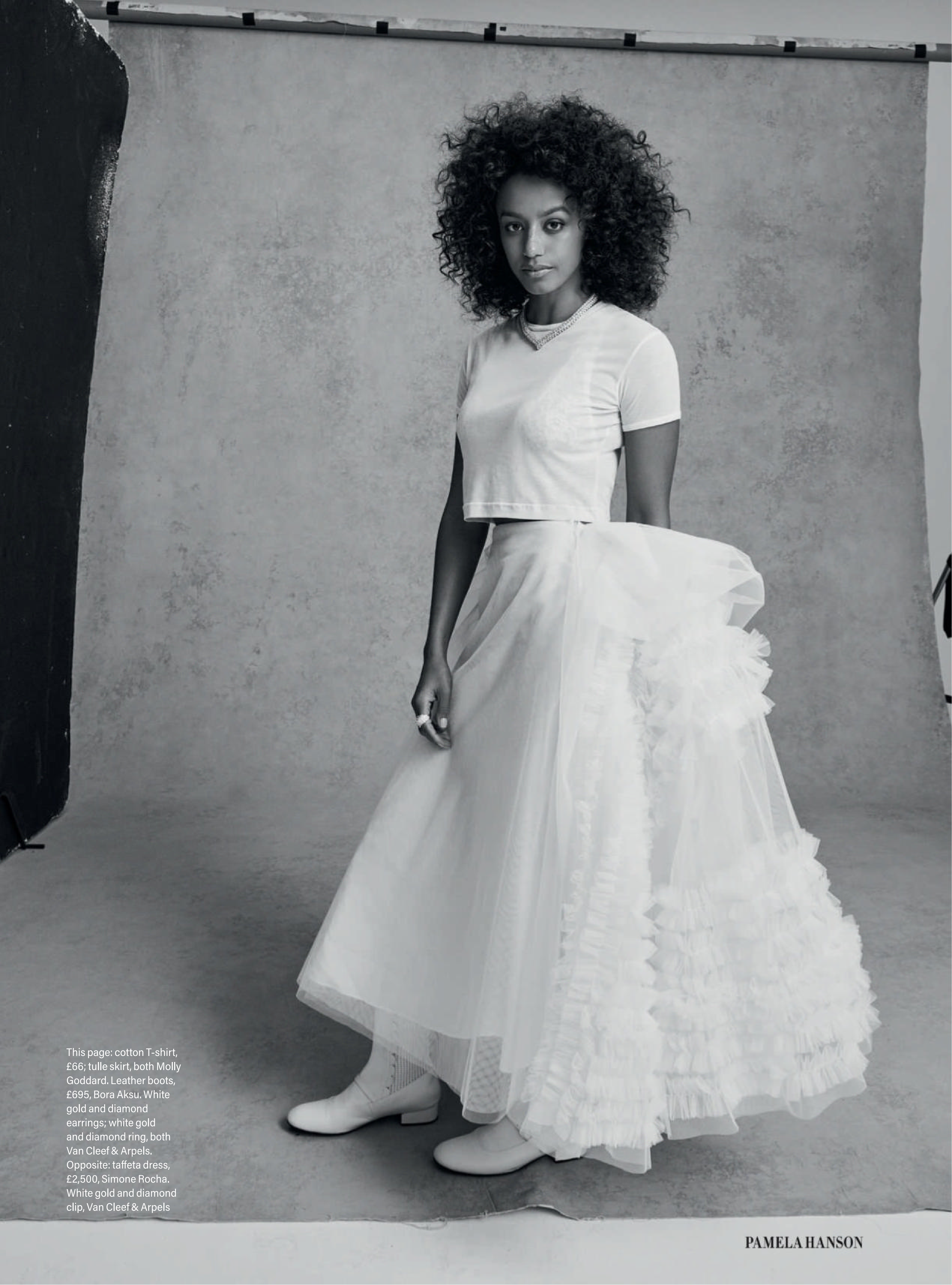
Her latest starring role is as Estella in the BBC's forthcoming six-part adaptation of the Charles Dickens classic *Great Expectations*. Working on a period drama was a personal challenge she set herself; born to a Mauritian mother and British-Thai father, she had until then felt that such projects were out of her reach ('I never saw anyone like myself in them'). She is appearing opposite Olivia Colman as Miss Havisham, of whom she is endearingly in awe. 'I'm not going to be able to get over the fact that we're just casually talking about how we did a show together,' she says, laughing. She was also drawn to the contemporary nature of Steven Knight's script, which reflects the otherwise inexplicably capricious Estella's suffering at the hands of Miss Havisham, within the context of domestic abuse and familial trauma. 'The book talks about things that are so relevant today and I wanted it to feel current, so that women can tune in now and understand what [the character] is going through.' Her Estella is steely, assertive and seductive, but with an underlying complexity that she reveals in moments of tenderness: a forlorn softening of her expression as she listens to her adoptive mother ranting, an encouraging smile as she teaches Pip (played by Fionn Whitehead) to dance.

Next on Brune-Franklin's agenda is *Dune: The Sisterhood*, the HBO sci-fi series – another genre she never saw herself in. 'I've learnt to pay attention to what resonates with me,' she says. 'I've let go of thinking I'm not going to be good at something, because it's a way of holding myself back.' When she found out she had landed the role of Mikaela, an attendant to a fictional royal family who longs for a home planet, she immersed herself in the franchise, studying David Lynch's 1984 film and the 2021 version starring Timothée Chalamet. 'I turned the volume up as high as my TV would allow and watched in complete darkness. It's overwhelming going into that Dune-iverse, because it's so big and there's so much to wrap your head around, but they are masterpieces.'

Unsurprisingly, her life is increasingly busy, with filming schedules that take her across the world and a red-carpet presence to maintain, so she has been keen to find herself a bolthole. After five years of 'couch-surfing', she recently took out a long-term lease on a flat in north-west London. 'It's given me what I was craving, which is a sense of stability in a career where you have no control. You go here, you do that, you move here and there, and you just have to make it work. It's a lot of sacrifice, so it's nice to come back to a place at the end of the day that is your own,' she reflects. Half a decade is a long time to be living out of a suitcase, but she gives the impression that she wasn't expecting her star to continue its ascent in the way it has. 'There was a time when I was working multiple jobs, and I thought, "Gosh, if I can just make a living acting, I've succeeded." In another 10 years, I want my 38-year-old self to say, "We're still doing it!"' If her recent performances are anything to go by, that seems like a certainty.

Dress, Yuhan Wang. White gold and diamond earrings; white gold and diamond ring, both Van Cleef & Arpels

PAMELA HANSON



This page: cotton T-shirt, £66; tulle skirt, both Molly Goddard. Leather boots, £695, Bora Aksu. White gold and diamond earrings; white gold and diamond ring, both Van Cleef & Arpels. Opposite: taffeta dress, £2,500, Simone Rocha. White gold and diamond clip, Van Cleef & Arpels

PAMELA HANSON

Lucy Boynton

The quietly brilliant actress and fashion favourite who takes success in her stride

By Frances Hedges

THE MORNING AFTER *MISS POTTER* PREMIERED IN 2006, introducing a 12-year-old Lucy Boynton as the young Beatrix Potter, *The Telegraph* published a piece by her mother, the writer Adriaane Pielou, with the headline 'My Lucy, the film star'. To this day, Boynton has never read the story.

It's a telling anecdote about a performer who, 17 years on from her professional debut, still feels uneasy about the term 'star', despite a string of high-profile roles on both the big and the small screens, including as Freddie Mercury's partner Mary Austin in *Bohemian Rhapsody*, the undercover agent Jean Courtney in *The Ipcress File* and the ruthless Astrid Sloan in Netflix's hit show *The Politician*. 'You wouldn't think I'm the actress in the family,' she says. 'As a child, I remember being really shy and uncomfortable, and in the shadow of my older sister [Emma-Louise Boynton, who now hosts the podcast *Sex Talks*]. But I think acting gave me access to change myself somehow… It unlocked the idea that I could be different.'

Whatever her technique, it has clearly worked; Boynton emanates a calm, quiet dignity that is its own kind of star quality. She arrives at the Hoxton hotel in Holborn for our interview wearing a black, collared dress with gold embellishment by the Milan-based label Vivetta, her hair newly transformed from platinum-blonde to auburn. With a wardrobe that combines fairy-tale gowns and edgier, retro-inspired looks, she has become a red-carpet favourite with brands from Chanel to Erdem. 'The publicity side of things still feels a step away from who I really am, but I've found a way to take the pressure off those moments by thinking of them like costume fittings,' says Boynton.

She has a level-headedness about her that contradicts the usual doomsday narrative of the child star who peaks too soon, perhaps because she has always seen performing as 'a job, not an identity'. 'It helps that I started my career in the UK where, at the time, the highest form of acting was being in a BBC period piece,' she adds. 'In the States, the whole concept of Hollywood makes success feel unattainable.' Not that Hollywood is beyond her reach: the frenzy of media interest that *Bohemian Rhapsody* generated meant that Boynton's name is now well-known on both sides of the pond, particularly since she started dating her co-star Rami Malek. (She is intensely private about their life together, which sees them spend time in both London and LA, though she does credit her journalist parents, who travelled frequently, with showing her how to 'navigate long-distance relationships seamlessly'.) More important to her than the widespread recognition that came with such a role, however, is the possibility that it might direct viewers to other, lesser-seen projects – 'ones that I'm especially proud of, like *Sing Street*', she says, referring to the 2016 Golden Globe-nominated musical drama, in which she played an aspiring model living in 1980s Dublin. That performance was indeed one of her most skilful, conveying the curious blend of outward confidence and inward insecurity that makes adolescence so hard.

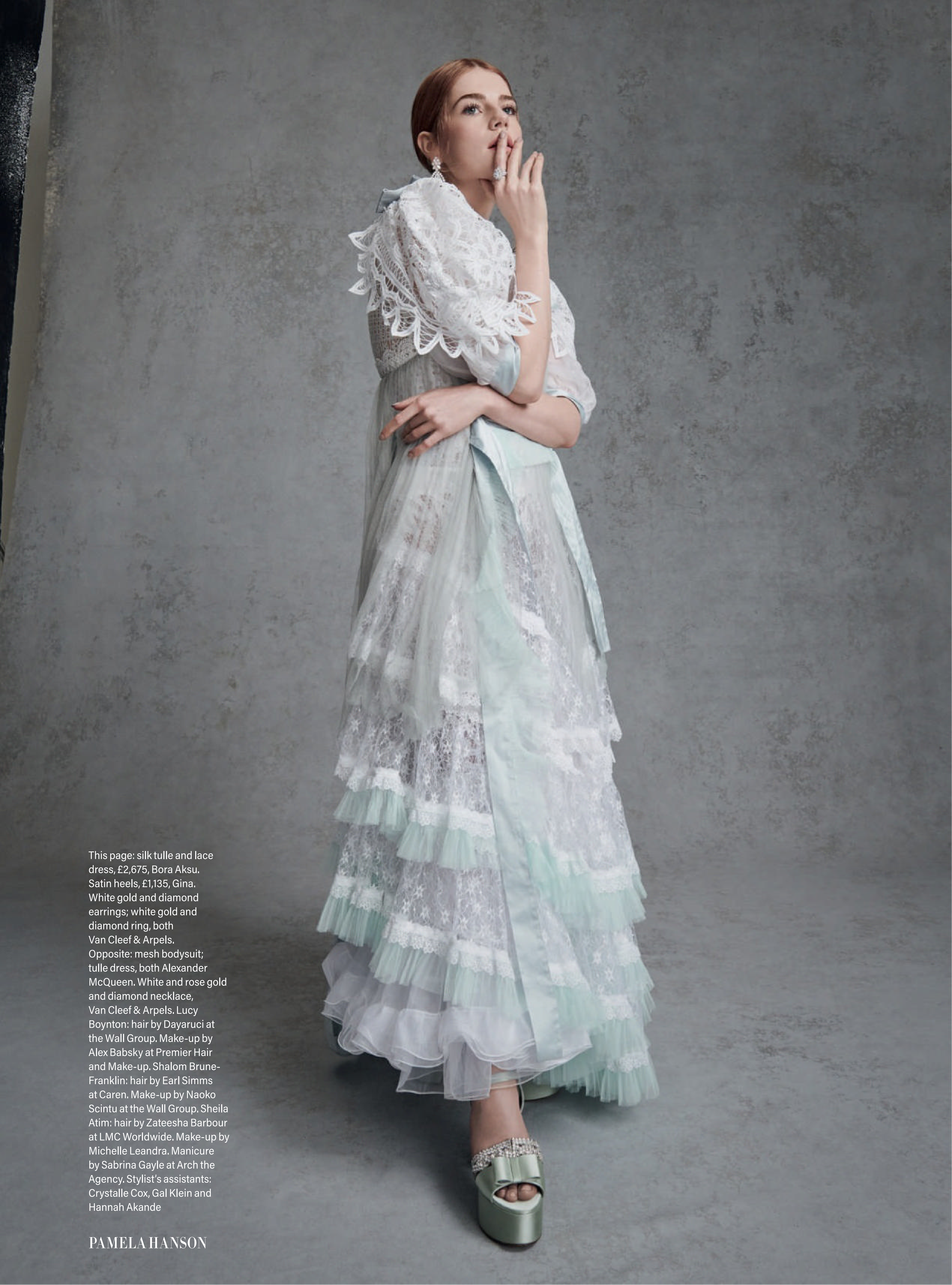
The opportunity to take on psychologically complex characters explains Boynton's attraction to horror as a genre; her back catalogue includes parts in the supernatural thriller *The Blackcoat's Daughter*, the sinister indie hit *Don't Knock Twice* and the recently aired Netflix mystery *The Pale Blue Eye*, a fictional tale of how a young Edgar Allan Poe becomes embroiled in solving a murder case. 'I always gravitate towards dark stuff,' she says. 'I think it's a really interesting vehicle to talk about the loss of self.' In *The Pale Blue Eye*, she plays the ailing Lea Marquis, whose 'constant battle between the way she's perceived versus the way she feels' reaches a dramatic climax that Boynton clearly delights in enacting.

By contrast, the opportunity to portray Marie Antoinette – an iconic role, but one that comes with a lot of preconceptions – in the forthcoming film *Chevalier* required some soul-searching. 'I was hesitant at first… I questioned whether we really needed a voice like hers,' says Boynton, who embarked on an in-depth period of research about the much-ridiculed historical figure. 'I had to check myself, because I realised the historical presentation of this woman was coloured by her gender, and the villainy ascribed to her is what has been ascribed to women throughout history.' She offsets the privilege and frivolity that remain undeniable facets of Marie Antoinette's story with an element of vulnerability.

A great reader, Boynton has always known how to translate the words in a book or script into a convincing performance, but she is increasingly gaining confidence when it comes to developing – and voicing – her own ideas ('I've realised I have a lot more of them than I'd given myself credit for'). With production under way for a film and two television series in 2023, she will have plenty of opportunities to flex her creative muscles, while also finding time to 'flesh out life outside of work'. 'Going from character to character can be addictive, and it's hard to sit still when you're surrounded by so much inspiration, but I'm very conscious of not leaning in to that exhaustion if I want to preserve my sanity,' she says. And with that, the film star in front of me packs up her things and makes her way out of the hotel, off to meet friends to whom she is still just plain Lucy.

White gold and diamond
pendant, Van Cleef & Arpels

PAMELA HANSON



This page: silk tulle and lace dress, £2,675, Bora Aksu. Satin heels, £1,135, Gina. White gold and diamond earrings; white gold and diamond ring, both Van Cleef & Arpels. Opposite: mesh bodysuit; tulle dress, both Alexander McQueen. White and rose gold and diamond necklace, Van Cleef & Arpels. Lucy Boynton: hair by Dayaruci at the Wall Group. Make-up by Alex Babsky at Premier Hair and Make-up. Shalom Brune-Franklin: hair by Earl Simms at Caren. Make-up by Naoko Scintu at the Wall Group. Sheila Atim: hair by Zateesha Barbour at LMC Worldwide. Make-up by Michelle Leandra. Manicure by Sabrina Gayle at Arch the Agency. Stylist's assistants: Crystalle Cox, Gal Klein and Hannah Akande

PAMELA HANSON

Emily Beecham, actress

Being cast with Scarlett Johansson and Sienna Miller as siblings in Kristin Scott Thomas' directorial debut *My Mother's Wedding* felt like 'a lot of pressure', admits Emily Beecham. The film, which comes out this year, draws on Scott Thomas' real-life experiences of losing her father and then her step-father, 'so we all wanted to do the story justice.'

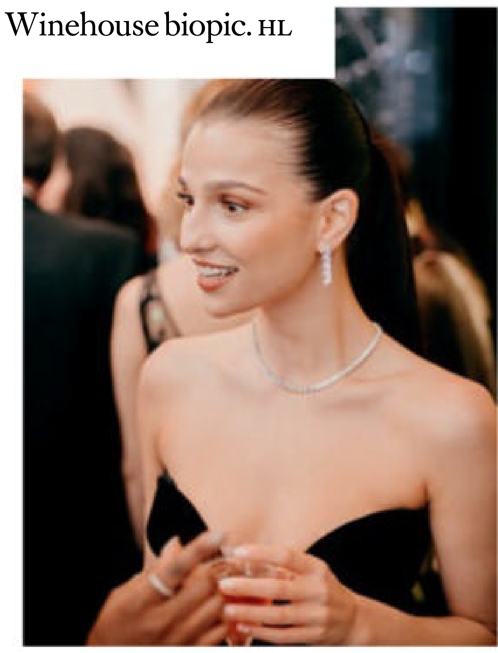
Luckily, the actress has a natural ability to bring complex characters to life with authenticity. After appearing in the Coen brothers' blockbuster *Hail, Caesar!*, Beecham swapped the sheen of Hollywood for something altogether grittier. In the titular role of 2017's *Daphne*, her performance as a troubled thirtysomething revealed the gentle humanity of a character hell-bent on self-destruction. Other career highlights have included Netflix's mind-bending mystery *1899* and her thoughtful depiction of Fanny Logan in the 2021 BBC adaptation of *The Pursuit of Love*, starring opposite Lily James as her volatile cousin Linda Radlett. 'We all have people who bring out different qualities in us,' says Beecham. 'The girls had kind of a push and pull in their friendship, but always this real love for each other.' With her intelligent take on emotional relationships, she's sure to live up to the promise of Scott Thomas' story. SHANNON MAHANTY

Screen queens

The visionary women blazing a trail both in front of the camera and behind the scenes

Marisa Abela, actress

As the spoilt trainee banker Yasmin Kara-Hanani in the BBC/HBO series *Industry*, Marisa Abela was utterly magnetic. No wonder we will be seeing more of her this year, in Greta Gerwig's much-anticipated film *Barbie*, and in the title role of Sam Taylor-Johnson's Amy Winehouse biopic. HL



Candice Carty-Williams, screenwriter

Having made her name as a novelist, Candice Carty-Williams is now deploying her dexterity with dialogue and skilful character writing in television scripts. As well as adapting her debut book *Queenie* for Channel 4, Carty-Williams has created an original drama for BBC One. 'Making *Champion* has been transformative for me,' she says. 'It's an intense, emotional story, but it celebrates Black British music – I'm glad we're putting that in the spotlight and on TV screens.' CHARLOTTE BROOK

Nicôle Lecky, actress, writer, producer

Dark yet glitzy, *Mood* was one of the BBC's most original series last year, addressing the subjects of sex work and social media through the medium of musical drama. The London-born writer and actress Nicôle Lecky stars in the show, which she adapted from her one-woman play *Superhoe*, and also composed its unforgettable soundtrack, featuring songs that punctuate the episodes in the form of music videos. She has drawn comparisons with Phoebe Waller-Bridge and Michaela Coel, and credits her 'East End wheeler-dealer mentality' with getting *Mood* off the ground. Rounding off 2022 with a place on the Bafta Breakthrough initiative, she is now working on new material, including a debut feature film. OLIVIA BLAIR

Cate Hall, make-up artist

As the make-up and hair designer for *The Crown*, Cate Hall has transformed many of today's greatest actors into their royal alter egos, from Josh O'Connor as the young Prince Charles to Imelda Staunton's Queen Elizabeth II. The series is punctuated with high-pressure moments, especially when recreating familiar visual tableaux such as Princess Diana's *Panorama* interview, but Hall's approach is always the same: she fashions an outline of each character that the audience will recognise. 'We leave space for the viewer to fill in the gaps,' she says. 'That's where you get the magic. We don't make specific alterations to noses or lips or replicate all the detail, as the appearance can slip into parody.'

Hall came from an independent-film background, so prior to joining *The Crown*, she was used to working with a much smaller cast. Running such a big operation gave her the chance to change the conventional structure in an industry that is notorious for its long hours. 'The producers allowed me to set up the department so that I could be a parent of a small child *and* work in film,' she says.

The Crown's final season airs on Netflix later this year; Hall can't reveal much, but she does confide that creating the looks for Princess Margaret, as portrayed by Lesley Manville, has been one of her favourite hair and make-up assignments. 'And when an actress like Lesley says, "I love your work", you realise what a privilege it is having people's trust before you even get going. It's amazing.' HL

Ellie Bamber, actress

Celebrated for her harrowing performance as a kidnapped teen in Tom Ford's 2016 film *Nocturnal Animals*, Ellie Bamber has had a varied career that has also seen her appear in musicals (she played Cosette in the BBC's *Les Misérables*), true crime (*The Serpent*) and, most recently, fantasy, with the Disney+ TV-series follow-up to the 1988 film *Willow*. This year is set to be a memorable one: Bamber will take the leading role in the psychological thriller *The Seven Sorrows of Mary*, before starring in *The Sniper's Daughter*, and joining Maxine Peake in *Mother Russia*, the timely story of a journalist's fight for freedom under Vladimir Putin. SM

Charlotte Wells, director

Charlotte Wells likes details. In the Scottish director's debut film *Aftersun*, 11-year-old Sophie (played by Frankie Corio) and her troubled father Calum (Paul Mescal) take a package holiday to Turkey in the late 1990s, and Wells populates the tender family drama with some visceral touchpoints: Fanta Lemon, arcade games, resort karaoke. 'I really like capturing the specifics of any experience,' she says. It's those little things, combined with more transcendental musings on grief, that have made the film such a heart-stealing hit.

Wells, who lives in New York, carefully assembled the team for her first full-length feature. Corio, a newcomer, was chosen from about 800 applicants; Mescal, channelling his *Normal People* vulnerability, honed his Scottish accent for the role ('My family seem a lot more convinced by his accent than they do by mine,' Wells says); and the film was co-produced by Pastel, the production company founded by *Moonlight*'s Barry Jenkins.

Inevitably, awards buzz is building. At the British Independent Film Awards, *Aftersun* scooped seven prizes, including for best director. And while trophies are nice, there's always the next story to tell. 'I'm looking forward to the point where I make my morning coffee and sit down in front of a blank page,' Wells says. 'But that moment hasn't come yet.' HENRY WONG

Isobel Waller-Bridge, composer

Lauded for her versatility across electronica, jazz and classical music, Isobel Waller-Bridge has created original scores for films including *Emma*, television series from *Black Mirror* to her younger sister Phoebe's *Fleabag*, and productions such as *Woyzeck* at the Old Vic. She has also collaborated with Alexander McQueen and Simone Rocha on fashion shows, and released two EPs of string pieces. With an instinctive ability to tell stories through music, Waller-Bridge recently wrote the soundtrack to the screen adaptation of Charlie Mackesey's beloved tale *The Boy, The Mole, The Fox and The Horse*, and will this year compose for the dark drama *Embers* and the thriller *The Tutor*. BT

PHOTOGRAPHS: EMILY BEECHAM - CHARLOTTE HADDEN; ELLIE BAMBER – OLIVER HOLMS; CATE HALL – COURTESY OF NETFLIX; ISOBEL WALLER-BRIDGE – ISOBEL WALLER-BRIDGE; CHARLOTTE WELLS – COURTESY OF CHARLOTTE WELLS; NICÔLE LECKY - BAFTA/SOPHIA SPRING; CANDICE CARTY-WILLIAMS – EMIL HUSEYNZADE; MARISA ABELA – OLIVER HOLMS

Jane Millichip, CEO of Bafta

'It was like all my birthdays coming at once,' says Jane Millichip of the opportunity to join Bafta last summer, when the CEO role became vacant for the first time in two decades. The former Sky Studios chief content officer has a track record of successfully spearheading diversity and inclusion initiatives – a mission she will bring to Bafta as it continues to recalibrate itself in the wake of controversies emerging from the #MeToo and Black Lives Matter movements. 'We now have gender parity on our long-listing juries, which is helping to elevate women's stories, but we still have work to do on tackling the class barrier in film and television,' she says, citing Bafta's bursaries and acceleration programmes as vital to helping people from all backgrounds to progress in the industry. Sustainability is another priority: Millichip is a passionate advocate of both reducing the industry's carbon footprint and encouraging producers to find authentic ways to weave environmental messaging into their narratives. Above all, she wants to preserve and enhance the UK's reputation as 'a hotbed of talent'. 'We have a real tradition of excellence in the craft of storytelling,' she says. 'Now is not the time to rest on our laurels.' FH

Ambika Mod, actress

In the BBC's *This Is Going to Hurt*, which was filmed in the throes of the pandemic, Mod appeared as an overworked junior doctor facing emergency C-sections and exams. Her performance as a young woman at breaking point was deeply affecting, although she has said that 'comedy was definitely my way in'. With a deft ability to make audiences both laugh and cry, Mod has earned a spot on Bafta's Breakthrough list, and will take the lead in the Netflix adaptation of David Nicholls' novel *One Day*. SM

Tamara Lawrance, actress

The Rada-trained actress Tamara Lawrance has already graced our screens in several ambitious projects, such as Mike Bartlett's BBC drama *Charles III*, the adaptation of Andrea Levy's novel *The Long Song* and *Small Axe*. She recently starred in the film *The Silent Twins*, about June and Jennifer Gibbons, who, from the age of three, would only communicate with each other; her performance has earned her a British Independent Film Award, along with her co-star Letitia Wright. She will next be seen as the protagonist in Marlon James' detective series for HBO/Channel 4, *Get Millie Black*. HL

Naomi Ackie, actress

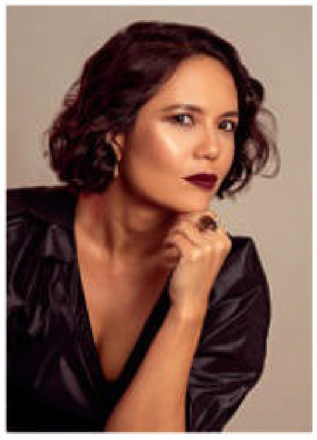
'I've got an eye for off-kilter projects, probably because I feel quite off-kilter as a human being,' says Naomi Ackie. While she is now best-known for portraying Whitney Houston in *I Wanna Dance with Somebody*, the big-budget biopic is but the latest in a fabulously varied line of career choices from the London-based actress, ranging from Hollywood franchises such as *Star Wars* to TV projects including the excellent left-field black comedy *The End of the F***ing World*, Steve McQueen's powerful British drama *Small Axe* and the queer love story *Master of None*.

Casting her net wide is deliberate, for both professional and personal reasons. 'Each character I play pushes me into a deeper understanding of myself,' Ackie says. 'Plus, I've been acting since I was 11. For the first 20 years, I made so many rules for myself, but I've realised recently, it's just about playing and trying.' That experimentation will this year see her take the lead in Zoë Kravitz's silver-screen directorial debut *Pussy Island* ('*so* joyful to work on!'), produce her own television projects – in which she explores magical realism and workplace power-play – and draft her first feature-film script. CB

Sophie Canale, costume designer

Since taking creative control for the second season of *Bridgerton*, the costume designer Sophie Canale has created some of the year's most memorable fashion moments on television, among them the pearl-embellished sage-green ballgown worn by Simone Ashley as Kate Sharma for her introduction to London society, and Charithra Chandran's elegant lace wedding look, complete with elbow-length gloves, tiara and statement veil. Having brought Regency glamour into our living-rooms, Canale will soon be showcasing her talents on the big screen: she has just finished her first film as lead designer, working alongside Emerald Fennell on the forthcoming thriller *Saltburn*. AMY DE KLERK

PHOTOGRAPHS: JANE MILLICHIP – © BAFTA/SOPHIA SPRING; SARAH BROCKLEHURST - FAY SUMMERFIELD; RUNYARARO MAPFUMO - BAFTA/SOPHIA SPRING; LIZZIE GILLETT – COURTESY OF LIZZIE GILLETT; INDIA AMARTEIFIO – PHOTOGRAPH: AMBER PINKERTON, STYLING: MAYA ZEPINIC; SOPHIE CANALE – COURTESY OF SOPHIE CANALE; TAMARA LAWRANCE – PHOTOGRAPH: BY PIP, STYLING: JUSTIN HAMILTON; AMBIKA MOD - BAFTA/SOPHIA SPRING; NAOMI ACKIE – GETTY IMAGES



Sarah Brocklehurst, producer

'Storytelling is about generating empathy,' says the Bafta-nominated and British Independent Film Award-winning producer Sarah Brocklehurst. 'The stories that excite me the most are bold and honest, but they also carry a lot of heart.'

Her talent for spotting the potential in books and translating them to the screen has given her powerful influence. She worked closely with the author Emma Jane Unsworth to make a critically acclaimed adaptation of the novel *Animals* that expressed their shared vision. 'You need to have that connection and determination, because it takes many years to realise those projects,' says Brocklehurst, who has now also developed Unsworth's memoir *After the Storm* for television.

Brocklehurst consciously champions narratives about women and those from under-represented backgrounds. 'My slate of projects looks different from every other in the UK, because I have a personal mission as a woman of colour,' she says.

This year will see the release of *The Outrun*, her adaptation of Amy Liptrot's bestselling memoir about recovery from addiction, directed by Nora Fingscheidt and starring Saoirse Ronan. 'The writing is raw and fearless,' says Brocklehurst, 'and it's a privilege to be trusted with it.' BT

Runyararo Mapfumo, director

'Film is one of the most powerful mediums we have to explore, understand and connect with the world,' says Runyararo Mapfumo, who directed the latter half of *Sex Education*'s third season. After working as an assistant on projects for Alfonso Cuarón and JJ Abrams, she made compelling short films, including *Masterpiece*, about how modern art can be interpreted, and *Sensational Simmy!*, an examination of the aftermath of a hate crime. Look out for her debut feature with Film 4, which is in the works. BT

India Amarteifio, actress

India Amarteifio secured the role of a lifetime when she was cast as Queen Charlotte in the prequel to Netflix's *Bridgerton*, playing the younger version of the character made famous by Golda Rosheuvel. The 21-year-old, who has appeared in the West End and in shows including *Sex Education* and *Line of Duty*, was talent-spotted by the series' writer and creator Shonda Rhimes. In taking on the part, Amarteifio hopes to 'have the kind of impact that Golda did on *Bridgerton*'. OB

Lizzie Gillett, documentary-maker

Lizzie Gillett has been responsible for numerous award-winning feature documentaries. Her recent producing credits have included *The Territory*, following an indigenous tribe's fight for the Amazon rainforest; *Skandal*, a story of crusading journalism in the era of fake news; and *Merkel*, about the former German Chancellor. *We Still Rise*, focusing on American climate-change refugees, is in the works, along with a biopic of Christopher Reeve, the original (and best) Superman.

Gillett decided on her career after seeing *One Day in September* (1999), a documentary about the murder of Israeli athletes at the 1972 Olympic Games – the first film produced by Passion Pictures, where she now works. So, fresh out of university, she flew to the UK from New Zealand in 2000, and spent a dispiriting year unsuccessfully applying for television jobs. Eventually, she started volunteering as an assistant to the director Franny Armstrong, who asked her to produce the climate-change film *The Age of Stupid*. Gillett helped to raise the money through crowd-sourcing, an idea so innovative at the time that it made the front page of *The New York Times*. The film has now been seen by 10 million people.

A favourite recent project was *Lady Boss* (2021), narrating the life of the blockbuster novelist Jackie Collins. 'It's super-entertaining, but it's actually got something quite radical to say about what kind of feminist you're allowed to be,' she says. 'Making every film is a love affair, but the real thrill is when you watch it with the audience, and in 90 minutes they understand everything you've been doing for two or three years. Maybe they change their minds about something, or have a revelation – or they just enjoy the film. If you really want to change the world, you have to make big, mainstream films that get those ideas out there.' LYDIA SLATER

Secret garden

The glorious grounds of Wiltshire's Heale House are the setting for an enchanted adventure through the new-season collections, with shimmer and sparkle, leather and lace

Photographs by Erik Madigan Heck

Styled by Leith Clark

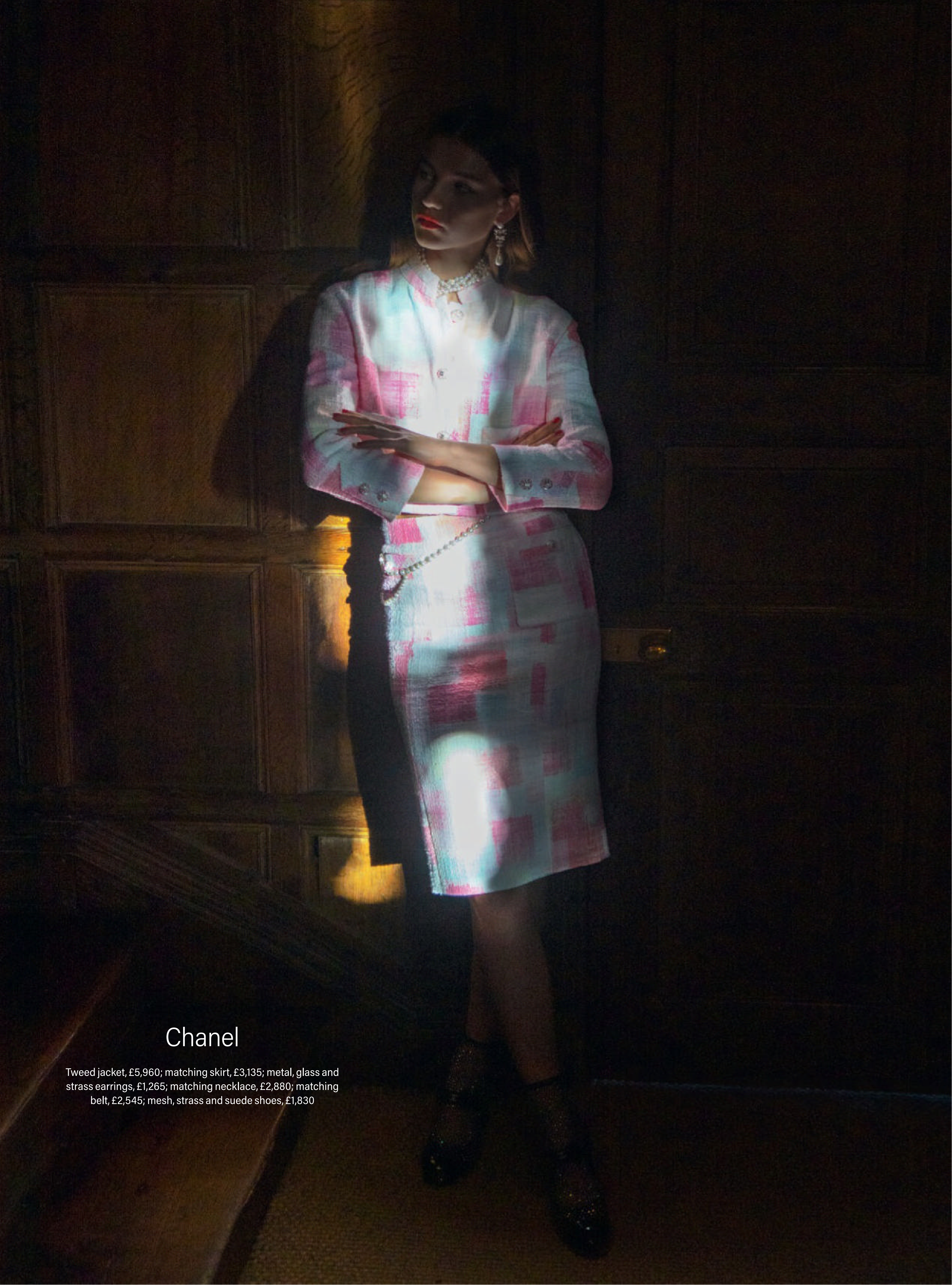
Max Mara

Wool coat, £2,675; wool-mix cap, £225; matching bandeau, £205

Giorgio Armani

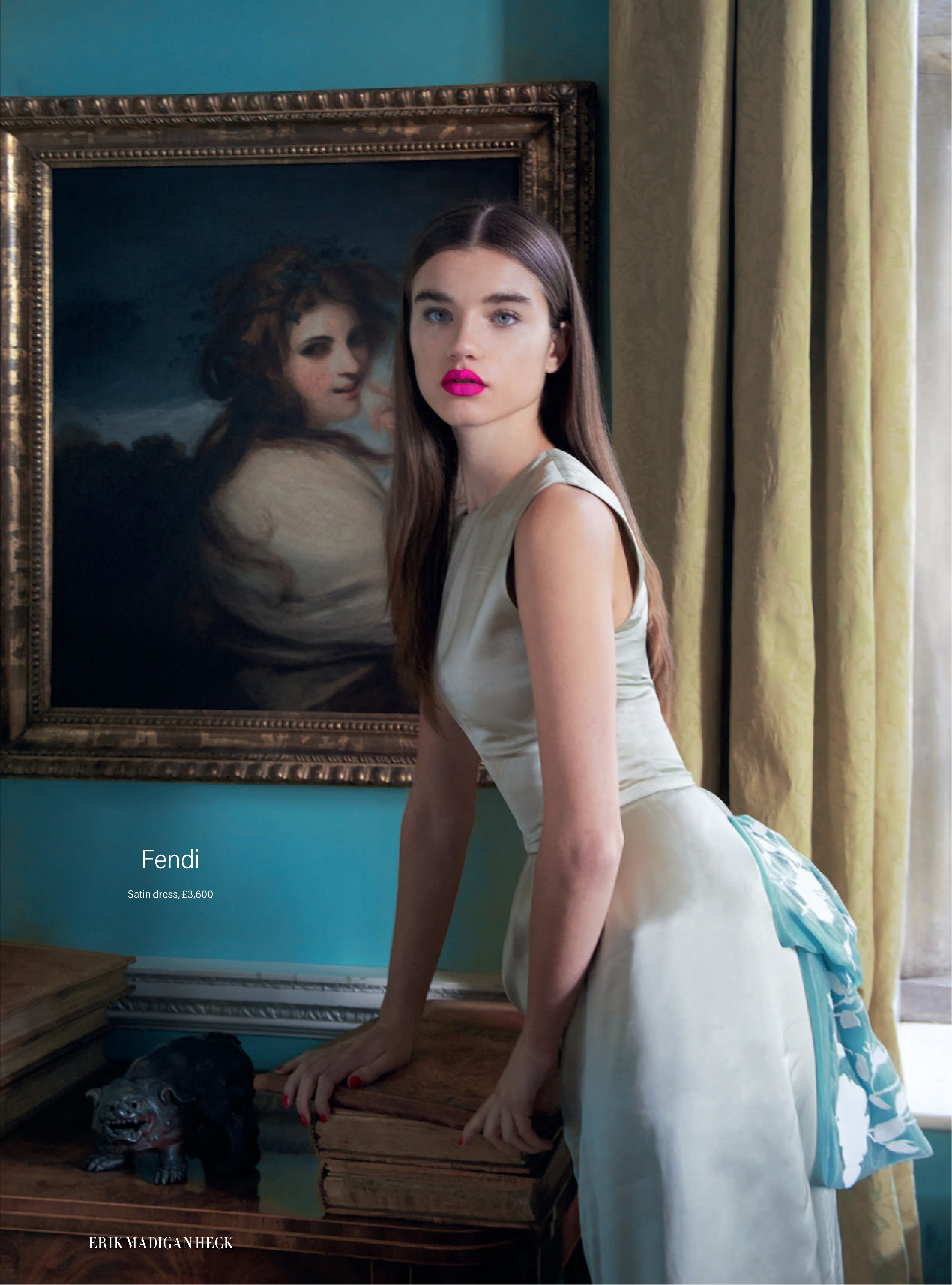
Silk top, £990; satin skirt, £9,450;
rhinestone-embroidered cape, £4,450; leather sandals, £550

ERIK MADIGAN HECK



Chanel

Tweed jacket, £5,960; matching skirt, £3,135; metal, glass and strass earrings, £1,265; matching necklace, £2,880; matching belt, £2,545; mesh, strass and suede shoes, £1,830



Fendi

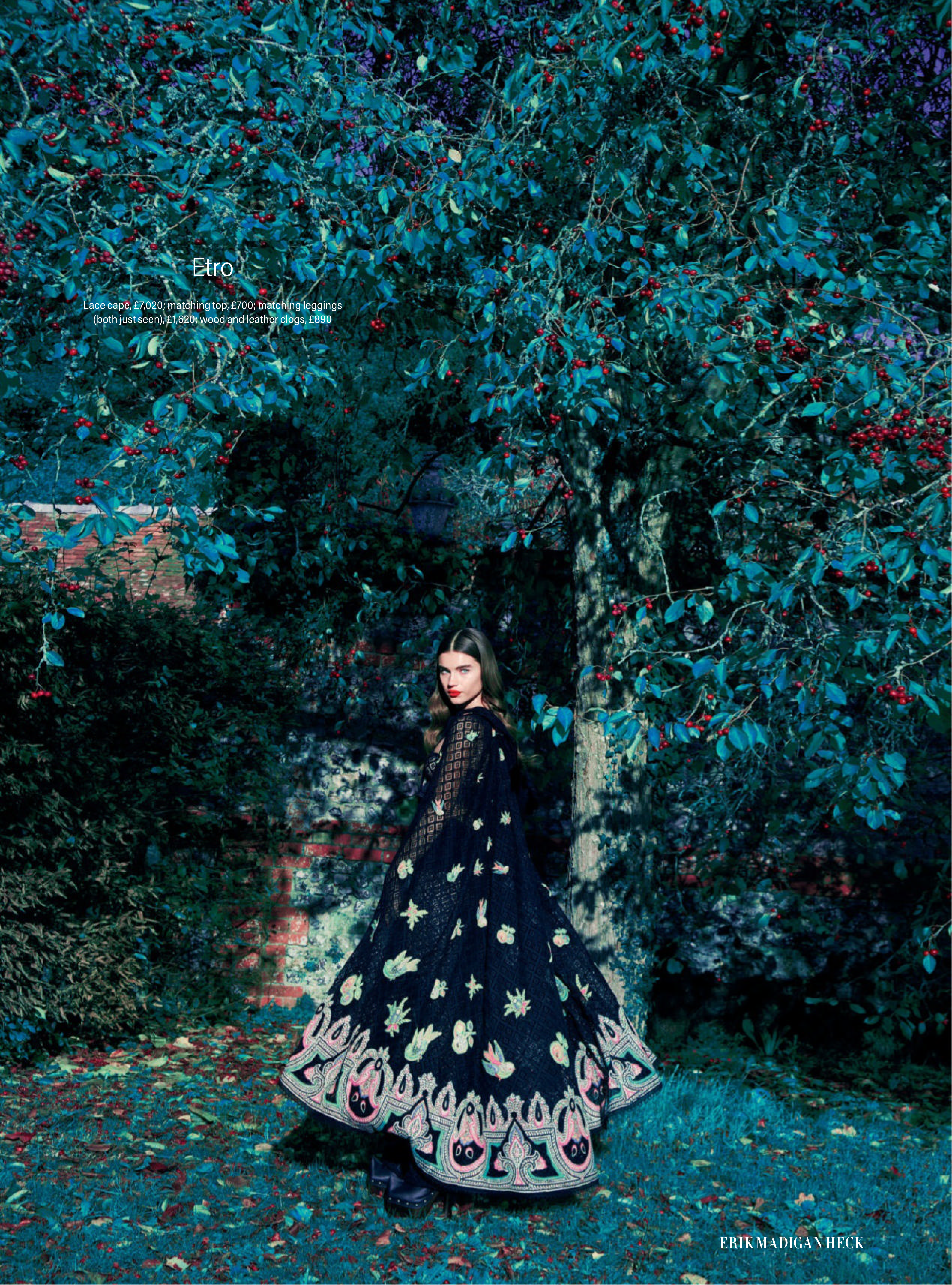
Satin dress, £3,600

ERIK MADIGAN HECK

ERIK MADIGAN HECK

Gucci

Acetate and duchesse satin dress, £5,890



Etro

Lace cape, £7,020; matching top, £700; matching leggings (both just seen), £1,620; wood and leather clogs, £890

ERIK MADIGAN HECK

Michael Kors Collection

Satin kaftan, £1,852; calf-skin sandals, £463

Ermanno Scervino

Silk chiffon shirt, £1,310; sequin and chiffon skirt, £1,700

Dior

Cotton and silk chiffon bra, £1,300; matching shorts, £1,050; crinoline skirt, from a selection; metal and ribbon choker, £660; metal and resin ring, £780

ERIK MADIGAN HECK

Ralph Lauren Collection

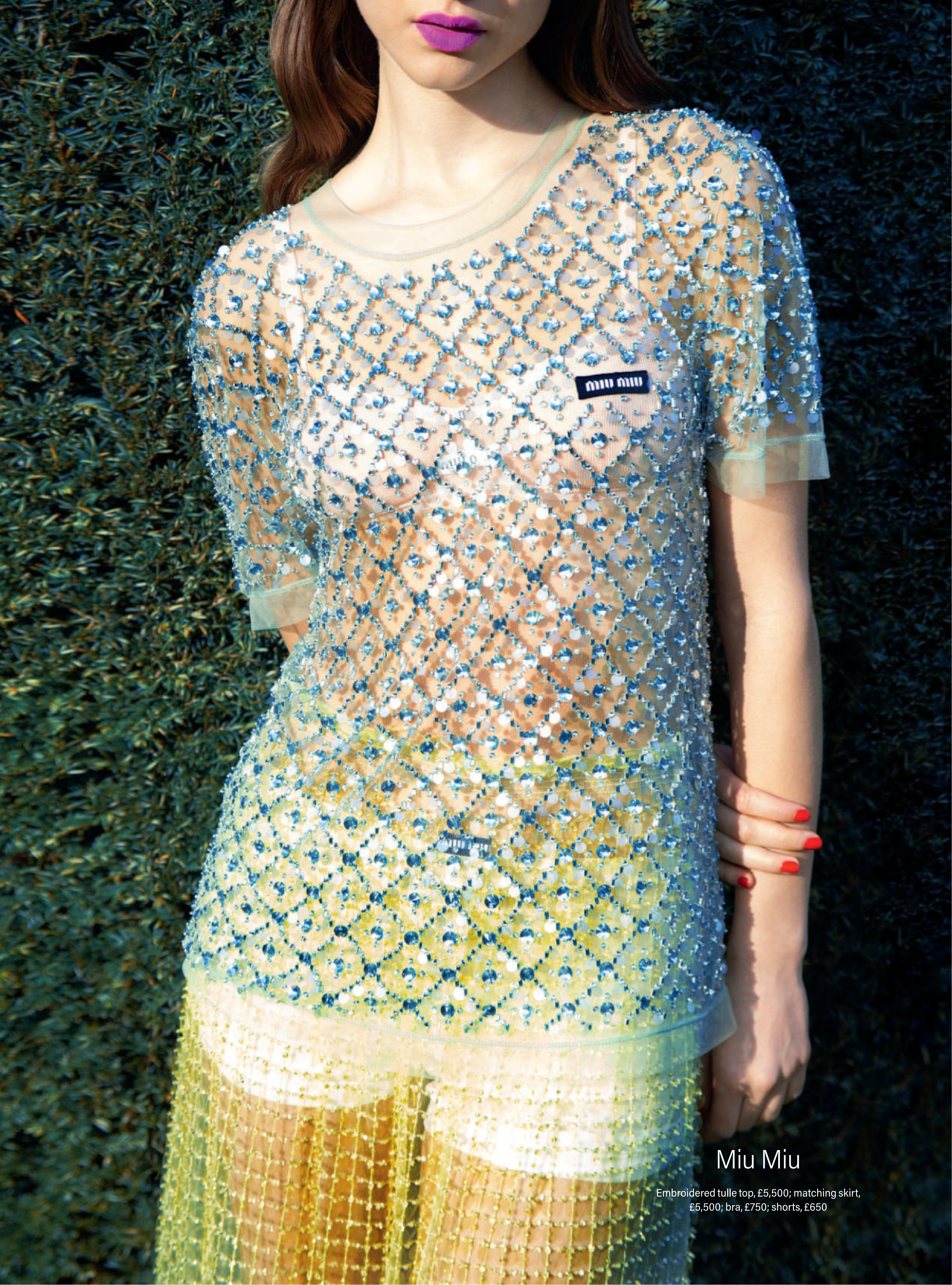
Cashmere top, £1,265; cotton and satin skirt, £2,395

ERIK MADIGAN HECK

ERIK MADIGAN HECK

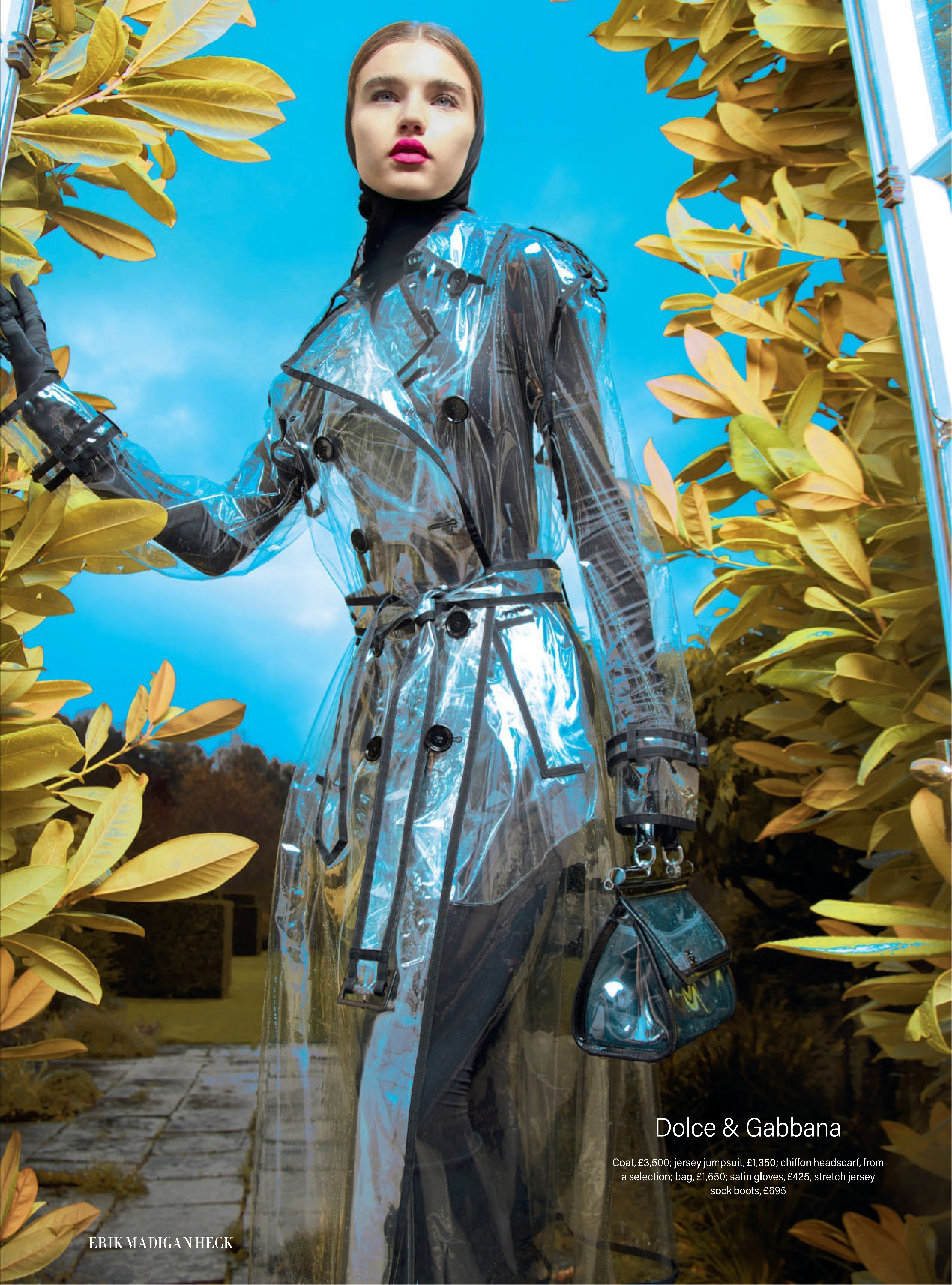
Celine by Hedi Slimane

Calf-skin jacket, £2,850; jersey mesh T-shirt, £490; sequin skirt, £5,100; calf-skin shoes, £670



Miu Miu

Embroidered tulle top, £5,500; matching skirt, £5,500; bra, £750; shorts, £650



Dolce & Gabbana

Coat, £3,500; jersey jumpsuit, £1,350; chiffon headscarf, from a selection; bag, £1,650; satin gloves, £425; stretch jersey sock boots, £695

ERIK MADIGAN HECK

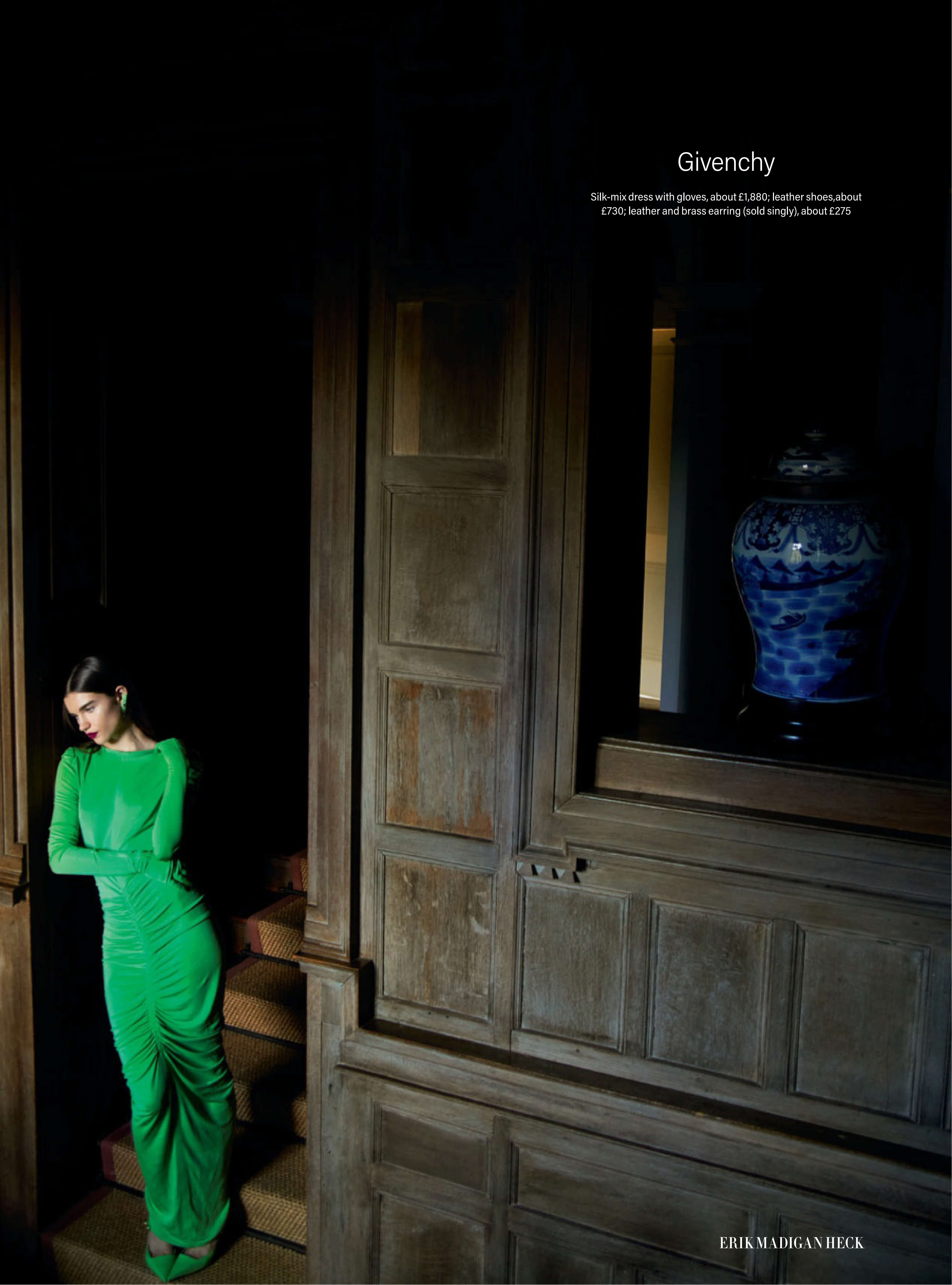
Louis Vuitton

Leather and silk dress, £8,000; tights (just seen), £500

ERIK MADIGAN HECK

Salvatore Ferragamo

Silk dress with metal detail, £3,465



Givenchy

Silk-mix dress with gloves, about £1,880; leather shoes,about £730; leather and brass earring (sold singly), about £275

ERIK MADIGAN HECK

Alberta Ferretti

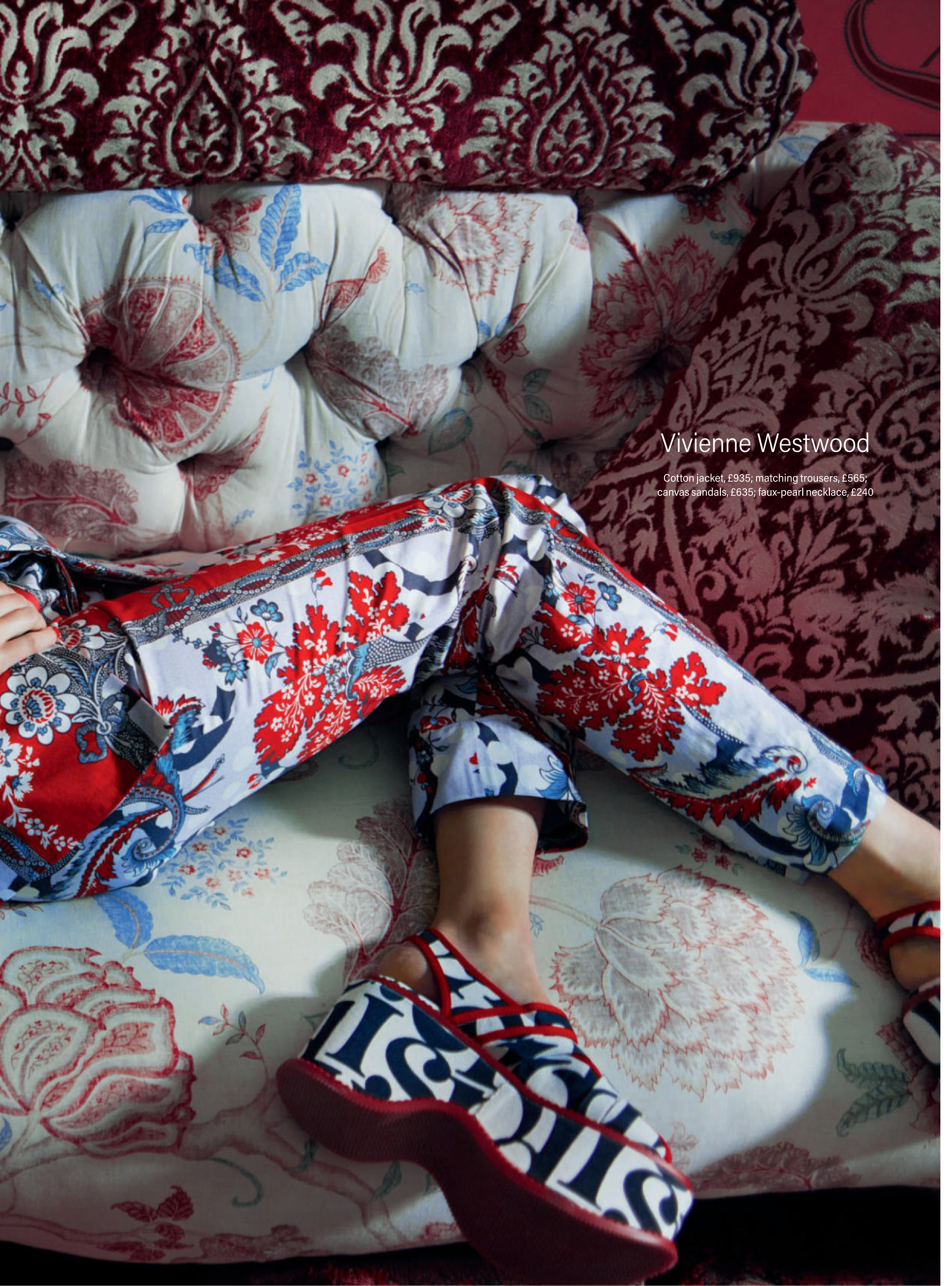
Linen jacket, £850; matching trousers, £730

Versace

Silk dress; kitten heels, both from a selection

ERIK MADIGAN HECK

ERIK MADIGAN HECK

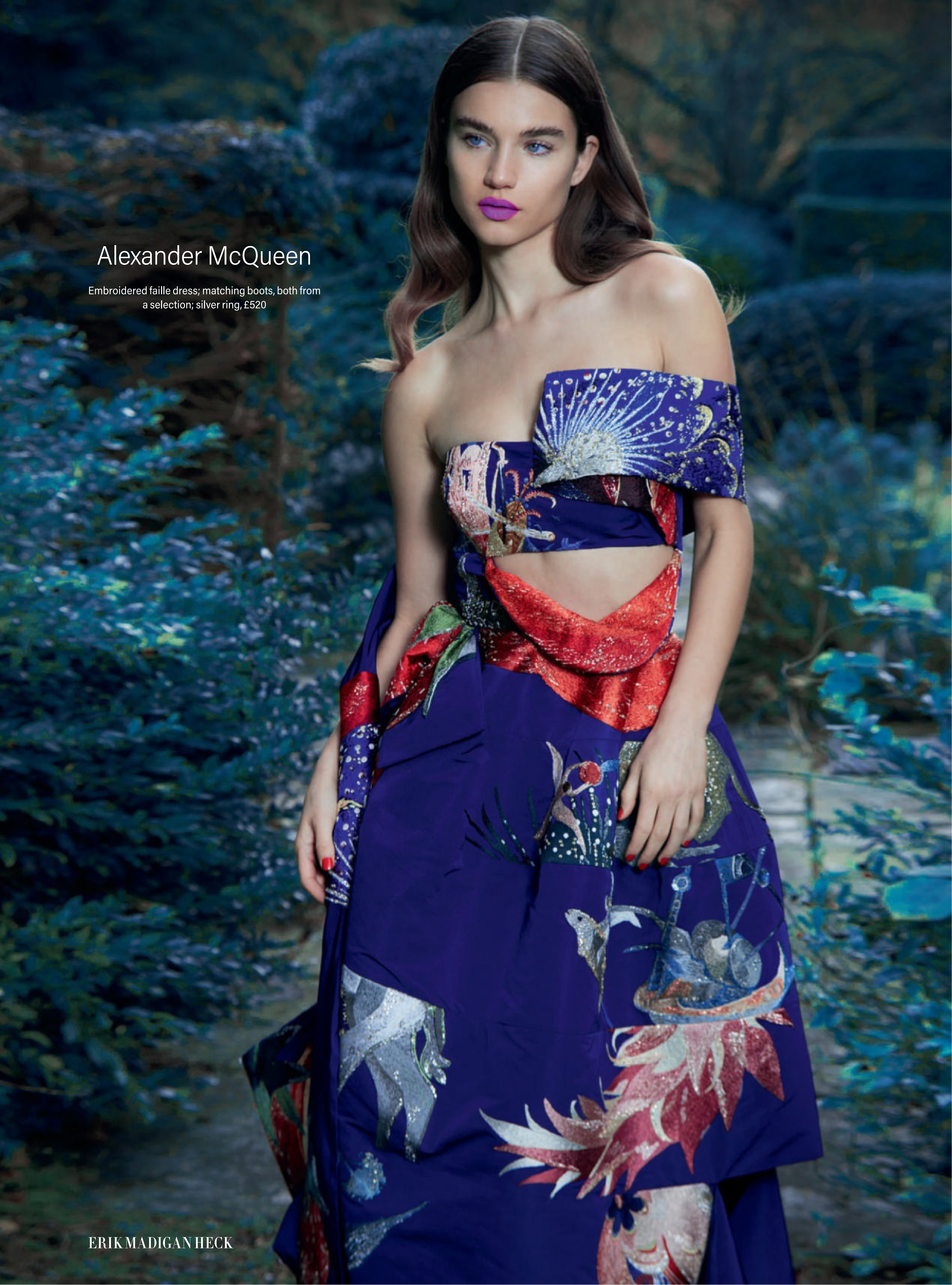


Vivienne Westwood

Cotton jacket, £935; matching trousers, £565; canvas sandals, £635; faux-pearl necklace, £240

Tod's

Leather dress, from a selection; leather loafers, £630



Alexander McQueen

Embroidered faille dress; matching boots, both from a selection; silver ring, £520

ERIK MADIGAN HECK

Saint Laurent by Anthony Vaccarello

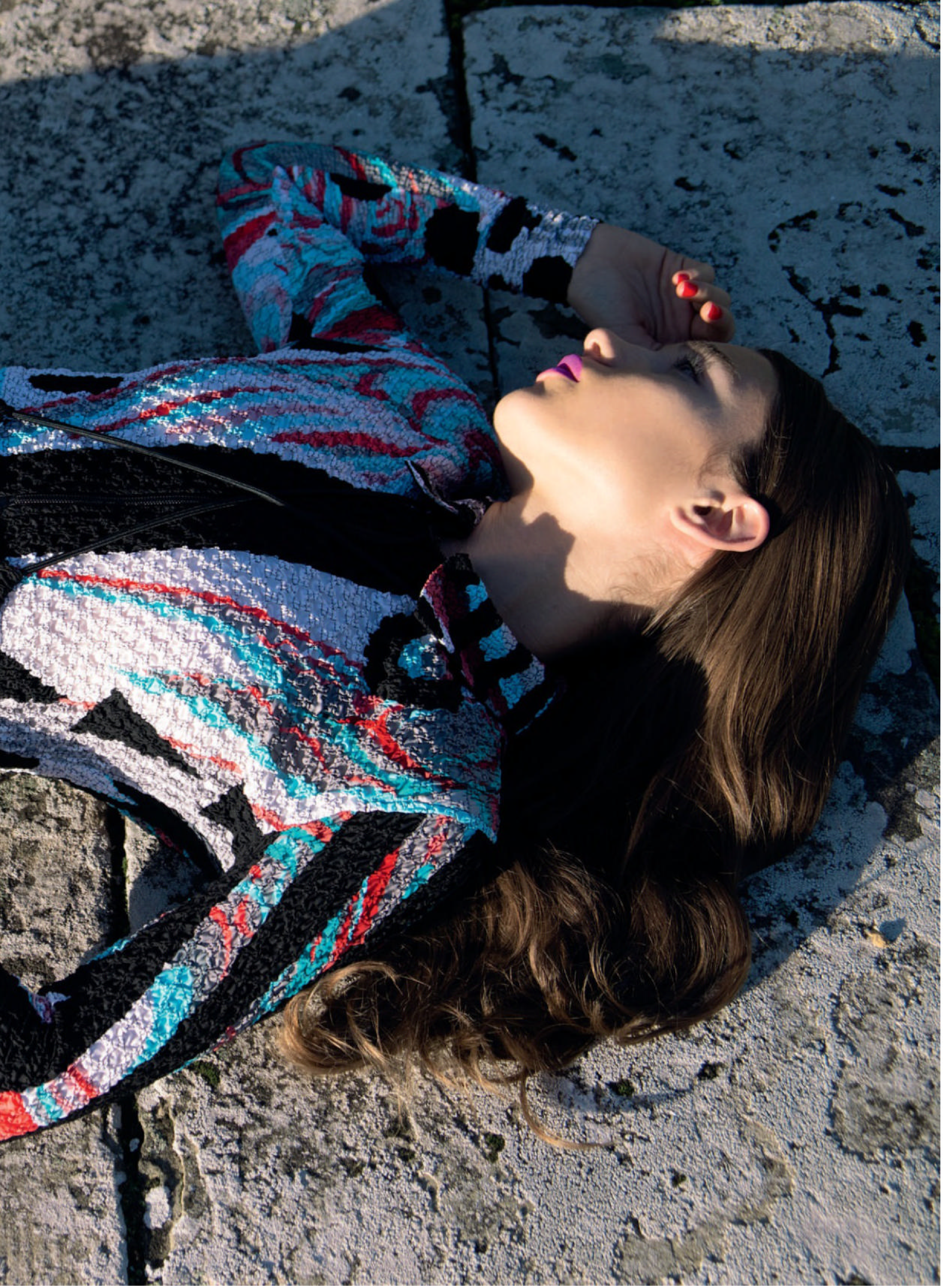
Dress, £2,125; metal earrings, £645; metal and shell cuff, £1,665

ERIK MADIGAN HECK

Hermès

Silk twill shirt, £3,900; matching skirt, £2,200. Hair by Bjorn Krischker. Make-up by Andrew Gallimore. Manicure by Ami Streets, using Chanel Le Vernis in Rouge Essential and La Crème Main. Fashion assistant: Crystalle Cox. Casting by Megan McCluskie. Production by Lucy Watson Productions. Model: Meghan Roche at IMG. Shot on location at Heale House (www.healegarden.co.uk)

ERIK MADIGAN HECK



PHOTOGRAPH: ELLIOTT ERWITT/MAGNUM PHOTOS

Leftovers

An original short story by the award-winning novelist Louise Kennedy

PHOTOGRAPH BY ELLIOTT ERWITT

Slim pickings, Joey, said Nuala, closing the fridge door. The dog cocked his head in reply. She picked him up and he softened with pleasure at being held. In the hall, she caught a glimpse of her elbow. It was mildly horrifying to her, the sharpness of its angle against her slack skin. She pulled down her sleeves and took her coat from the rack. We're not getting any younger, Joey, she said.

The dank aromas of winter, rotting leaves and wet smoke, had gone. This is what they mean by fresh air, she thought. She opened the passenger door and Joey flopped into the footwell. There were signs of spring on the road to the village. A man dabbing paint on the railings in front of the cricket club. Drifts of snowdrops in the grass verges. As she reached Main Street, a car pulled out of a space right in front of the fish shop, and she flicked down the left indicator. Then she remembered the plastic containers in the fridge, the foil parcels and ramekins wrapped in cling film, and flicked it back up again. She drove through the church gates and past the sacristy to reach the small building at the rear. As she turned off the ignition, Joey sat up, but appeared to think better of it, and lay down again.

The kitchen was cold and steamy. May Gannon was gripping the handles of a large aluminium pot and smiled at the sight of her. It reminded Nuala of a photograph she had seen on the internet of 'la Mère Brazier', a legendary French cook who also had sausagey forearms and wore her hair in a jolly bun on the top of her head. May, too, was a legendary cook, albeit for different reasons.

There were meals in small trays cooling on the stainless-steel table. May's food came in Kelly Hoppen shades. Today there was celery boiled to grey-green, mash made from pre-peeled potatoes that foamed like soap through several rinses, strings of chicken suspended in condensed mushroom soup.

Fricassée, May said proudly. It sounded like a swear word.

Nuala began sealing the trays, anxious to retain any remaining heat, the absence of which made the food inedible. Dessert was, as usual, glorious: apple sponge and custard that looked so good Nuala accepted May's offer of a portion to take home. It was hard not to admire a cook who ruined everything but pudding.

Normally the run changed weekly to account for holidays, hospitalisation and death – mostly the latter – but it was the same as last week's. Watch yourself with the big fella, called May as Nuala carried the food to her car.

She began at the top of the hill. Mrs Kenny refused the meal and asked her in for tea because, Nuala suspected, she had signed up for the service in the hope of company. Nuala explained that she had better stay on the road but promised to come back for a natter one afternoon. Mr Bourke-Murphy pretended he had lost his wallet, an impressive performance he put on every week even though, or perhaps because, he lived in the biggest house in the village. Maureen Leahy was waiting on the path when Nuala pulled up, and snatched the tray from her hand without a word. Mattie Flynn gave her a bunch of daffodils that looked like spring onions and laid the food carefully in the pouch on his walking frame, in which he kept the television remote control and his medication. When she reached the road by the estuary, it was closed due to an oil spill and she had to take a different route, delaying the remaining deliveries by almost fifteen minutes. She handed them over with apologies.

The last house was a large, slightly brutalist box made of concrete and glass. The area in front of it was a mixture of hard surfaces and ornamental grasses. There was room for several cars, but there were none. Nuala rang the doorbell and took a step back.

Elvis was forty-three. He was a rangy, squash-playing architect called Niall until six years ago, when a Dutch-registered lorry carrying cut flowers sent his Audi hurtling across the airport roundabout. He answered the door in a white satin shirt and vast pull-up incontinence shorts. Nuala had been warned to leave the food and run because Elvis had tried to hug her predecessor, but as she handed it over he began to weep, great gulping sobs that made his quiff bounce. I'm sad, he said.

Ah no, said Nuala. She went back to her car and instead of leaving, got Mrs Kenny's rejected fricassée and the extra portion of pudding.

His kitchen could have been in a showroom, with its sleek lines and industrial materials. The only personal touch was a triptych of professional photographs of a slim, smiling Elvis with his arms around a young woman.

Sit down and I'll heat it up, said Nuala. She began opening cupboards containing white porcelain dinnerware and Riedel glasses, Japanese knives and French cast iron sauté pans. The only food she came across was Cookie Crunch cereal and sharing bags of Cheetos. She found the microwave in the utility room and, while the food was rotating, placed a tea towel over Elvis's vast, pale thighs. Joey tried to clamber into his lap, but his legs were too short to reach so Nuala helped him up.

Elvis asked for Pepsi, and she took two cans from the fridge. He drank them one after another, ate both of May's fricassées. When she caught him eyeing her apple sponge, she let him have that too. I'm a greedy article, he said.

When she had cleaned up, Elvis put on 'Are You Lonesome Tonight?', the recording where Presley starts to giggle and can't stop. He knew it by heart, laughed along in all the right places. She sat with him until the light was falling.

At the door, he said, Thank you very much, ma'am. The King doesn't like to eat alone.

Nuala managed not to cry until she was back in her car.

**

Joey heard him first, cocked a woolly ear at the shuffle of the draft excluder, the clack of his briefcase on the old tiles. He wiggled towards the kitchen door and waited. Nuala rose and stood behind him, hands clasped in front of her, waiting too.

I'm home, called Austin.

When he didn't enter, Nuala opened the door. He was holding his phone. It buzzed, a sound that made his whole body visibly thrill. Nuala watched his thumbs slide around the small screen, pictured the little words it was making. As if trying to distract Austin from his treachery, Joey flipped over for a belly rub. He got one, offering a gruff chortle in gratitude.

Nuala's turn next, his lips brushed her cheek. You look nice, he said without looking at her.

In the kitchen he lifted his chin and sniffed theatrically.

I didn't think you were coming home, said Nuala.

Well, I'm here now, he said. He poured himself a drink. She knew without looking it was two fingers of Black Bush, a splash of water. His phone buzzed again. Head office, he said, and went through the back door to the garden. The security light came on. Austin was by the coal bunker, rolling the dog's red ball back and forth with his left foot. Nuala knocked back his whiskey, quickly pouring him another. She opened the fridge and took out all the cooked food. She threw out half a salmon fillet caked in curdled hollandaise, a leathery shard of pork crackling, rancid houmous and a wedge of celeriac gratin that was curled up at the edges. There were still the makings of a meal. She put a flitch of cold roast beef and a bunch of watercress on a china platter, her mother's bone-handled carving set crossed beside it. She tossed baby potatoes in a bowl with bacon and shallot dressing. A little pot of mustard and it looked like she cared. Nuala had a way with leftovers. She'd had a lot of practice.

Austin came back inside, and she handed him his drink. He gave his phone a half-smile and slipped it into his pocket. Sláinte, he said, and gave Nuala the other half of the smile.

She took her usual place, to Austin's right, not that he had yet sat down. He was pulling bottles from the wine rack, examining each one. He came back with a Portuguese red he bought in bulk because it 'offered exceptional value'. She wondered why he had taken so long, then saw that he was holding his mobile again. The corkscrew was one of those Alessi dollies. She seemed to spread her legs as the cork came out, though she was legless.

The first sip did not quite make it to Nuala's mouth, and she drew her hand across her chin to catch the drip.

How was your day? said Austin, spearing the meat and hacking a wedge from it.

I did my Meals on Wheels run.

Did you see the Elvis fella?

He's not on my route anymore. A neighbour brings him his lunch.

Just as well. Dirtbird, said Austin. He had taken a spoonful of mustard and was applying it to the meat in a circular motion, until it resembled a sore.

The oak table looked hokey after Elvis's pale beech one. And his cupboards. Nuala's were bunged with flours and nuts, oils and sauces. Oh, to be free of all the detritus of her life! She had a sudden impulse to wreck the place, but drained her glass instead. A fizzy feeling was creeping over her skin, her scalp at first very hot and then very wet. She refilled her glass. She was ravenous but could not bear to put even a morsel in her mouth. Platters of humiliation, dishes cobbled from the food he had not come home for all week.

You're not eating, said Austin.

I had lunch out.

Who with?

No one you know.

He gave a gentle shake of the head, clearly amused at the idea that Nuala could have a secret friend. That beef, he said, leaning against the back of his chair. Still hungry though.

He went upstairs to change out of his suit, taking the phone with him. She found some pieces of cheese in the compartment in the door of the fridge and trimmed it to make it look appealing. Some time later, he reappeared in one of the silly outfits he started wearing at Christmas. A t-shirt under a waistcoat, a stripy cotton scarf tied at his neck. He looked no less ridiculous than Elvis, who at least had an excuse.

He poured wine in her glass, glancing at her and doing a double take.

Maybe you should take it easy, he said, bending to his phone again. His face in the digital light was as blue as hers was red. She took a sip and imagined herself legless, like the Alessi dolly.

Earlier, as she said goodbye to Elvis, he had opened his hands and said, Hug?

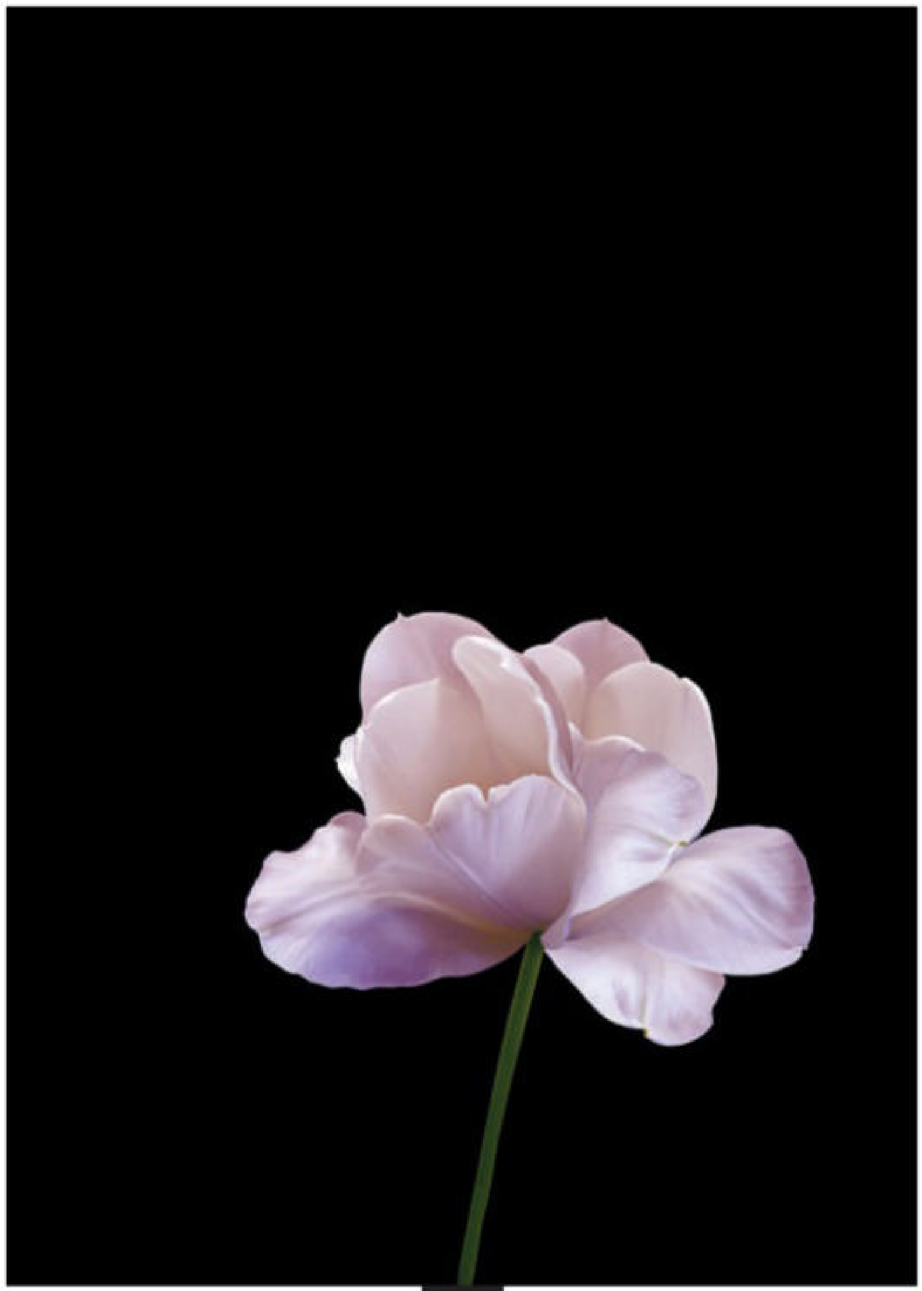
She let him wrap his massive arms around her and hold her to his big warm heart. That's what had made her cry, not the thought of him eating alone.

Austin looked up slyly. Don't cook anything for me tomorrow evening, he said. A client is coming from Finland.

There were no more leftovers. Tomorrow evening, she would pick up a bag of cheeseburgers in the takeaway and call in on Elvis. □

'Trespasses' by Louise Kennedy (£14.99, Bloomsbury Publishing) is out now.

He doesn't remember what you wore
Or where you went
He doesn't remember the day
(Or sometimes even the month)
But he remembers the perfume on his pillow
That lingered long after your early-morning
exit
When you thought you'd never see him again
But you did
And you do



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BAZAAR BEAUTY

EDITED BY **KATY YOUNG**

The good life

Bazaar's pick of the finest health-spa destinations, to find respite and achieve balance for the year ahead. Plus, high-impact haircare and next-generation facials

PHOTOGRAPH BY **JOSH SHINNER**

The great reset

Venture far from the madding crowd at one of these peaceful wellness retreats, which promise a mix of meditative moments and hi-tech treatments

PHOTOGRAPHS BY JOSH SHINNER

PALAZZO FIUGGI

BEST FOR A HOLISTIC HEALTH CHECK

Leading a healthier lifestyle requires a multi-pronged approach, realigning and balancing the body and brain. The week-long Complete Life Rewind programme at Palazzo Fiuggi – a beautiful building set within expansive private grounds overlooking the mediaeval Italian spa town of Fiuggi – combines a multitude of tests, treatments and therapies to achieve just that.

A day might start with a thalassotherapy bathing ritual (wallowing in a magnesium- and salt-filled pool to draw toxins out), followed by a rigorous personal-training session, with time for some ayurvedic therapy later on. Another could include colon hydrotherapy, a vitamin-filled IV drip and an aromatherapy massage. And with the help of the team's expert aesthetic surgeon Dr Regina Fortunato, you can take advantage of innovative treatments and tweakments, including skin-boosting injectables and fillers.

You will be served tailor-made, nutritionally balanced menus throughout your stay – but rest assured that, unless weight loss is a goal, there are no broth-based, hunger-inducing meal plans. Perhaps surprisingly for a wellness destination, one of the biggest draws for guests is the food, served in the opulent, chandelier-lit dining-room, since every dish – and there are more than 1,000 in the hotel's recipe book – is conceived by the garlanded German chef Heinz Beck. 'We don't want guests to feel like they're at a clinic,' says the lead physician Professor David Della Morte Canosci. 'It's a holiday, after all.' JENNIFER GEORGE

The Complete Life Rewind programme at Palazzo Fiuggi with Healing Holidays (www.healingholidays.com) costs from £9,805 a person for a seven-night stay, including transfers and full-board accommodation.

Thalassotherapy pools at Palazzo Fiuggi

PHOTOGRAPHS: TYSON SADLO

Deplar Farm

ELEVEN DEPLAR FARM

BEST FOR AN ENERGY REBOOT

Winter can be a challenging time for wellness, when the temptation is to hole up in a cosy corner with a box of chocolates rather than doing vigorous exercise in the cold. Eleven Life's new Live Well Retreat at Eleven Deplar Farm has a counterintuitive approach, flying a select group of guests to the darkest reaches of Iceland for a taste of 'sensory-driven' Nordic adventure. 'The time of year is very important in connecting people to place, and to themselves,' explains Hannah Smith, the head of product development at Eleven.

The retreat is centred around four pillars of health: movement, breath, nourishment and connection. First on your agenda might be a yoga class, before you set off on horseback or cross-country skis to explore the Troll Peninsula, breaking for a lakeside lunch. (Deprivation is not on the menu: the delicious food is locally sourced, while the in-house chef, Gardar Gardarsson, was named Iceland's finest in 2018.) The afternoon might see you undergo a Viking sauna ritual – which takes place on a hillock believed to be inhabited by elves – or a Tata Harper treatment in the 10,000-square-foot spa while, after a sea-to-table supper, a sound-healing session or a sleep-focused meditation class will prepare you for restorative slumber.

A former sheep farm, Deplar has been transformed into an oasis of pure luxury. The 13 bedrooms are furnished in a simple yet cosily elegant style – think open fires, hardwood furniture and underfloor heating in the bathrooms – while huge windows offer glorious views.

There's a media room to relax in, but the spa is the crowning glory. Alongside the sauna, steam-room, hot tubs, flotation tanks and treatment rooms, it is home to a geothermally heated indoor/outdoor pool with a swim-up bar. Sitting in the water, surrounded by clouds of steam while watching the Northern Lights glittering overhead, is a soul-nourishing experience guaranteed to reawaken the joy of living.

'People always want a quick fix,' says Smith. 'But this is about making little changes that have a big impact and long-term effects.' LYDIA SLATER

Live Well Retreats at Eleven Deplar Farm (www.elevenexperience.com) cost from £7,572 a person for a three-night stay, including activities, necessary gear, pre-arrival planning with an Eleven experience manager, chef-prepared meals, drinks and an in-room minibar.

Eleven Deplar Farm's pool

LANSERHOF

BEST FOR A MEDICAL MOT

The name Lanserhof has always been synonymous with medical excellence, and its newest outpost, a futuristic-looking building on the island of Sylt in northern Germany, has surpassed even its own high standards. Offering more medical services than any other wellness hotel (it has 10 full-time doctors and a further 32 specialists on its books), the 50,000-square-foot medical centre has been designed to help guests achieve optimum health. 'The people who come here aren't necessarily ill by definition,' says the group's chief marketing officer Nils Behrens, 'but they might have health problems like migraines, back pain, skin issues or digestive struggles.' On a health scale of one to 10, most people put themselves at a five to seven, he says. 'We want to get you to as close to a 10 as possible.'

You'll meet with specialists ranging from dermatologists to psychotherapists, and undergo assessments using hi-tech equipment such as a full-body AI scanner with 96 cameras. The goal is to combine medical treatments with natural solutions to cure the source, not just the symptoms, of any ailments. Essential to this are good nutrition and supplementing, breathwork, mindfulness and alternative therapies including acupuncture and craniosacral therapy (a gentle but effective upper-body treatment to remove energy blockages). There's even a shaman available to guide you through a fire ritual. It might sound a bit woo-woo, but nothing at Lanserhof is for show: it's about drawing on all possible resources to get you back to better health – and, hopefully, send you home feeling like a perfect 10. JG

The Lanserhof Sylt Cure Classic (www.lanserhof.com) costs from about £6,000 for a seven-night stay, including accommodation.

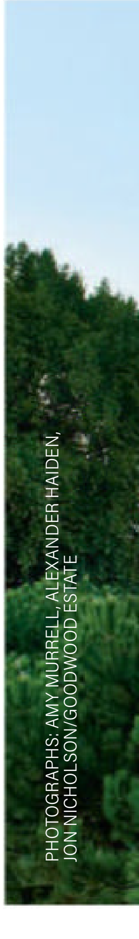
Lanserhof's heated swimming pool

CLINIQUE LA PRAIRIE

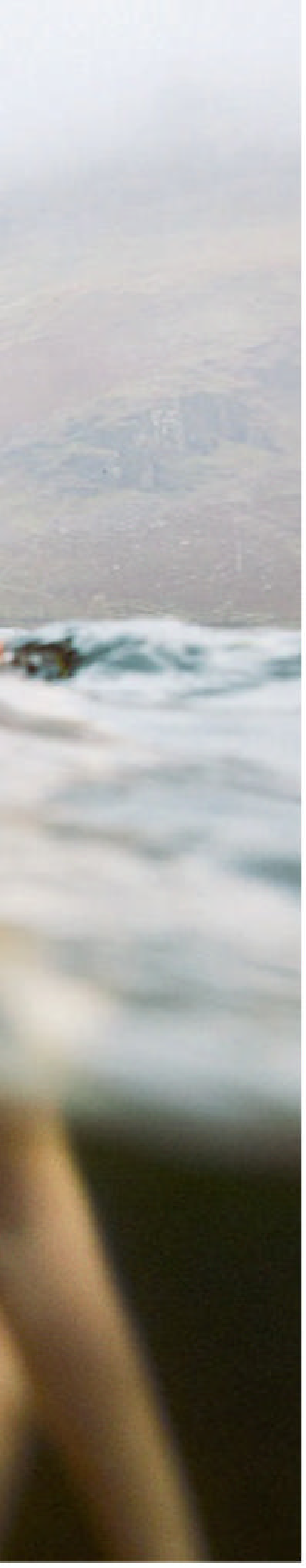
BEST FOR A MIND AND BODY REBOOT

If one chooses to undergo a life transformation – with all the dark moments of the soul that entails – there's no lovelier place to do it than Clinique La Prairie, nestled beside the picture-postcard Swiss town of Montreux. Founded in 1931, the clinic has a reputation as the world's most exclusive health destination, with just 38 rooms and the discreet ambience of a grand old hotel. It's the original medi-spa, built on pillars of evidence-based medicine, wellness, nutrition and movement. These have been refined over time – the menu now is mostly vegan and Michelin-star-worthy (no starvation here!), while the revitalisation programme, which once involved foetal-lamb-liver injections, is about genetic testing and stem-cell therapy. It's down to the dynamic CEO, Simone Gibertoni, who is leading a modernisation process that includes a range of ultra-luxe 'longevity supplements' to bring health home. A seven-day stay resulted in a seven-kilo weight loss and a miraculous shift in mindset. AVRIL MAIR

The Master Detox programme at Clinique La Prairie (www.clinique-laprairie-hh.com) costs from £15,000 for a week-long stay.



PHOTOGRAPHS: AMY MURRELL, ALEXANDER HAIDEN, JON NICHOLSON/GOODWOOD ESTATE



The grounds at the Kusnacht Practice

THE KUSNACHT PRACTICE
BEST FOR REBALANCING

At this super-exclusive treatment centre set in the serene Swiss landscape, scientific excellence is paired with first-class hospitality. With only 12 villas (one per guest) and some 90 professionals to cater for your needs – from doctors to chefs and personal trainers – you'd be hard-pressed to find somewhere where your wellness experience will be more personalised and thorough.

Kusnacht's Bio-R programme focuses on biomolecular restoration: the recalibration of your body, mind and energy through science. Bone density, muscle health, genetics, brain age and an extensive psychiatric evaluation are all taken into consideration when proposing treatments, the goal of which isn't necessarily to cure a specific ailment, but to achieve peak physical and mental health.

Tailored supplementation, hyperbaric chambers, X-rays and ultrasound scans are just a few of the services available to the practice's ultra-high-net-worth clients (who include CEOs and entrepreneurs, royalty and billionaires) as part of a comprehensive but constantly adjusted plan. A stay at Kusnacht – from one week, though many choose to stay for six or more – is a big investment, but one that is bound to repay itself; after all, you can't put a price on your health. JG

A seven-night stay at the Kusnacht Practice (www.kusnachtpractice.care), price on application.

The spa building at Clinique La Prairie

BEST OF BRITISH

A trio of restorative spa destinations in the UK

BEAVERBROOK

Wim Hof's breathing and cold-water therapy is a powerful reminder that we are in control of our stress response. Try his patented method in the cosseting surroundings of this Surrey hotel. *www.beaverbrook.co.uk*

GOODWOOD

Promising a gut-health overhaul in a glorious setting, this five-day retreat combines nutritional advice, complementary therapies and an organic diet to heal and re-energise you from the inside out. *www.goodwood.com*

LIME WOOD

This boutique country-house hotel's 'rewilding retreats' take advantage of its New Forest setting to offer energising woodland walks and meditation sessions, as well as time in the Herb House spa. *www.limewoodhotel.co.uk*

The heated pool at Buchinger Wilhelmi

BUCHINGER WILHELMI

BEST FOR MINDFUL CONSUMPTION

Situated by the northern shores of Lake Constance in Germany, Buchinger Wilhelmi is known as one of the world's leading clinics for therapeutic fasting. The property, which has just celebrated its centenary with a full renovation, is now under the leadership of Leo Wilhelmi, the great-grandson of its founder Dr Otto Buchinger.

Days begin with tea in bed, followed by checks on blood pressure, weight and blood-sugar levels with one of the programme's seven doctors. An optional meditation session could be followed by swims in the heated outdoor pool, Nordic walking, yoga, qi gong, t'ai chi, dance and art classes, or spa treatments. Mindful fasting is at the heart of the plan, but there is also a focus on understanding the balance between exercise and rest, hunger and repletion, inspiration and relaxation. As Wilhelmi puts it: 'While the body fasts, the mind and soul need to be nourished.' SARAH SIESE

A 10-day fasting programme at Buchinger Wilhelmi (www.buchinger-wilhelmi.com) costs from £2,340 a person; shorter, non-fasting stays are available, from £218 a night.

THE CULLINAN ASSESSMENT

BEST FOR HORMONAL HEALTH

Launched at a time when there is renewed attention on the gender-health gap, the Cullinan Assessment is aimed at women at the perimenopause and menopause stages of life. Curated by the Harley Street clinic Echelon Health, the four-hour programme includes a blood test that examines hormone levels related to the female cycle, a digital mammogram, an ultrasound of the ovaries and the uterus, CT scans for coronary angiogram, bone densitometry and a mole check. The preventive screening is designed to detect symptoms of lung, breast and ovarian cancers, osteoporosis and coronary heart disease. Following the consultation, as part of the wellness experience, clients can enjoy a CBD-oil deep-relaxation massage and a stay at the Mandarin Oriental. HELENA LEE

The Cullinan Assessment (www.echelon.health) costs from £7,000, including a four-hour bespoke health assessment, a personal driver, a one-night stay at the Mandarin Oriental Hyde Park London and a spa treatment.

A Deluxe King bedroom at the Mandarin Oriental

PHOTOGRAPHS: WINFRIED HEINZE, GEORGE APOSTOLIDIS, ASSAF PINCHUK, MICHAEL KOENIGSHOFER

THREE BY THE SEA

Seek out sun and succour at these coastal resorts

Vivamayr Maria Wörth

VIVAMAYR

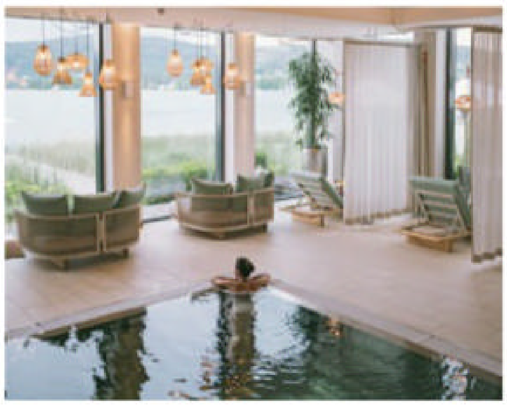
BEST FOR DETOXING

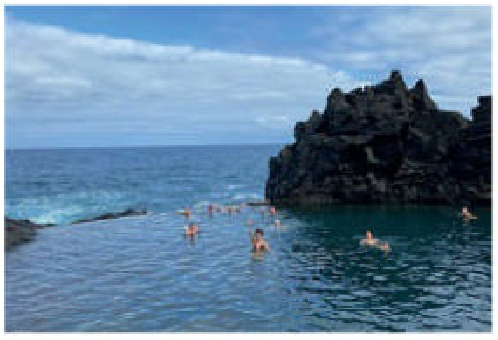
Gut health is all the rage now, promoted by scientists as the secret to weight management and a longer life. The forefather of this belief was Franz Xaver Mayr, an Austrian doctor who concluded that the intestine was at the core of physical and mental health, and preached a set of common-sense eating habits, including chewing slowly and mindfully as an aid to digestion.

Mayr's teachings remain the guiding principles at the health resorts named after him, including Vivamayr Maria Wörth, on the shores of Austria's Lake Wörthersee. Upon arrival, a consultation with Dr Zancolo results in a tailored regime for the rest of the stay, combining individual treatments with group activities such as stretching, yoga and aquagym. Different therapies address bad habits; I had a session on breathing and posture given by a former opera singer, and another on circadian rhythms, which explains why *when* you eat is as important as what it is.

There can be a bit of hardship involved, especially in the detox phase (I found giving up caffeine particularly challenging), but the beautiful landscape, absorbing treatments and kindly staff combine to miraculous effect, leaving even the most stressed-out guest feeling refreshed and revived. ALEX REYNOLDS

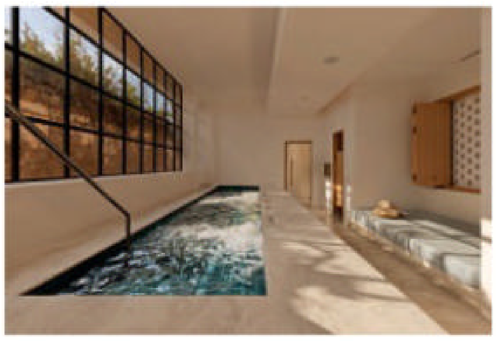
The Classic Programme at Vivamayr Maria Wörth (www.vivamayr.com) costs from £1,865 for a seven-night stay.





YEOTOWN MADEIRA

Since opening in 2010, Yeotown Devon has gained a reputation as a no-nonsense health retreat offering an array of fresh-air activities. Its new island outpost transports that philosophy to sunnier climes.
www.yeotown.com



SIX SENSES IBIZA

This recently opened hotel reveals a different side of the party island, with a programme that focuses on slowing down and promoting longevity through both ancient traditions and cutting-edge science.
www.sixsenses.com

HOTEL PALACIO

PALACIO ESTORIL

This 1930s monument on the Portuguese riviera (where Ian Fleming supposedly wrote *Casino Royale* at the bar) is a delightful location to enjoy treatments from osteopathy to water shiatsu.
www.palacioestorilhotel.com □

Deep impact

La Bonne Brosse No 1 the Universal Hair Care Brush, £102

Arkive the Crown Scalp Scrub, £14

The party season can leave your hair looking as tired as you feel – after all, there is only so much blow-drying and dry shampoo anyone's locks can take. Here to offer a much-needed boost is Olaplex's Broad Spectrum Chelating Treatment, available exclusively in salons from £30, which helps remove build-up from colour, perms and products, restoring shine and softness. Or, for an at-home deep clean, try Arkive's the Crown Scalp Scrub, with lactic acid to gently slough away dead cells and baobab oil to moisturise; use once a week before your normal shampoo. Keep up the good work with La Bonne Brosse's No 1 the Universal Hair Care Brush, an aid to scalp health. Its creators say three minutes of daily brushing equates to a 50 per cent fall in product use – the ultimate healthy-hair economy.

What Katy does

Our beauty director *Katy Young* reveals the secrets of her routine

Dolce & Gabbana Light Blue Italian Love Pour Femme, £65 for 50ml

DRIFT AWAY

Created by the master perfumer Olivier Cresp (the talent behind Thierry Mugler's Angel and Paco Rabanne's XS), this fresh, uplifting fragrance blends creamy florals with dry cedarwood, transporting you to the Mediterranean even in the depths of winter.

Nano Current Skincare Device, £425, Ziip at Current Body

HIGH POWERED

If you can't make it to LA to queue behind Margot Robbie and Jennifer Aniston for Melanie Simon's Holy Grail sculpting facial, her electric Ziip device is the next-best thing. Featuring the same nano-current gadget used in Simon's treatments, it also syncs up to an app so you can follow her online tutorials.

Find your match

For the ultimate lip-colour wardrobe, turn to Beauty Pie's Unlipstick range, curated by Jenna Lyons – a spectrum of everyday nudes, easy-to-wear pinks and statement reds, all in long-lasting formulas. There's a shade for everyone. *The Unlipstick, £9.50 for members; £22 for non-members (www.beautypie.com).*

SIMPLE PLEASURES

Easy to apply on the go, Merit's carefully curated range of products for cheeks, eyes and lips is the very definition of minimalist beauty.

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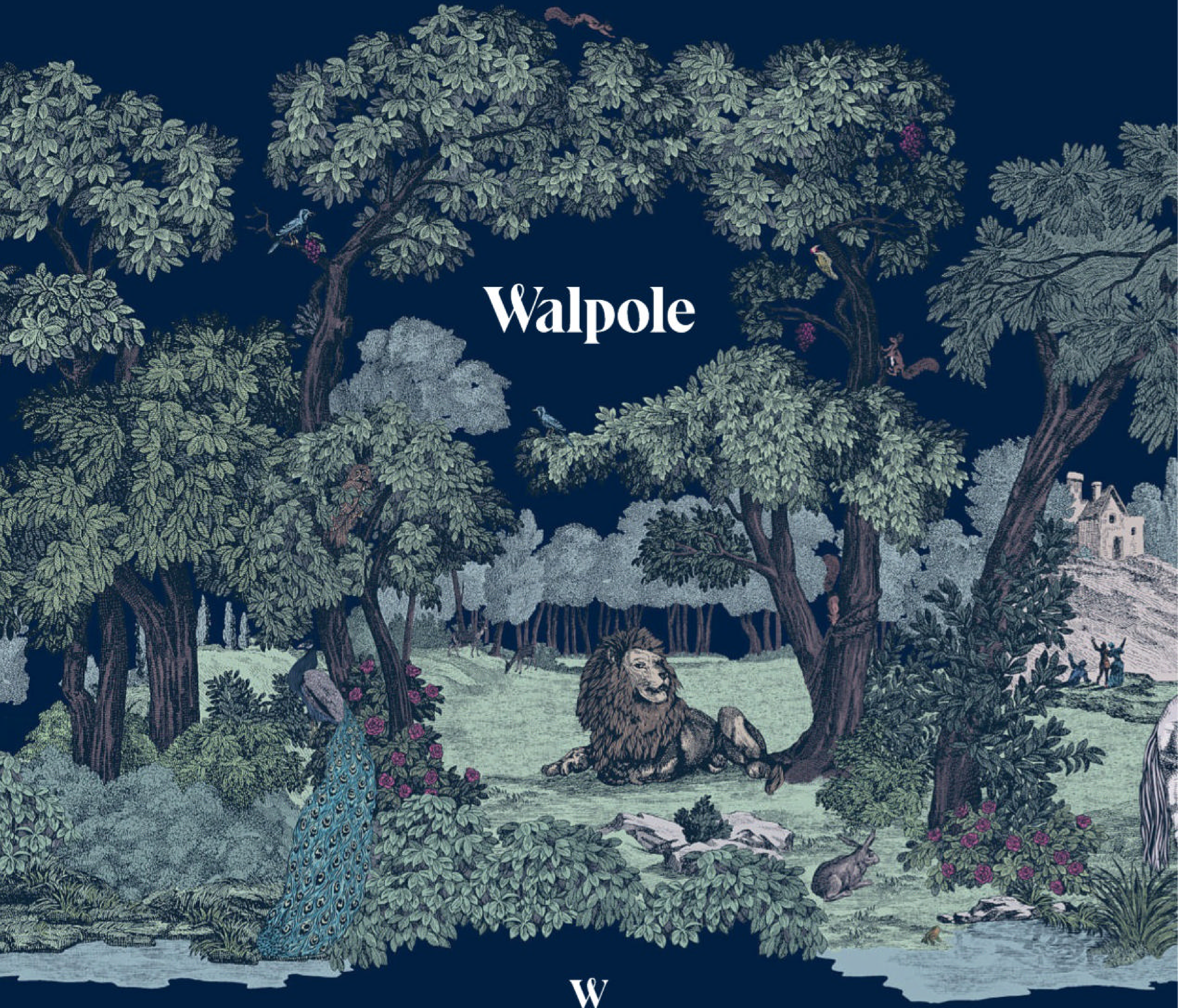

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BAZAAR ESCAPE

EDITED BY **HELENA LEE**

LAND OF THE GIANTS

A quest for dragons against the epic backdrop of Komodo's rugged landscape. Plus: our editor discovers a more dignified way to take to the slopes

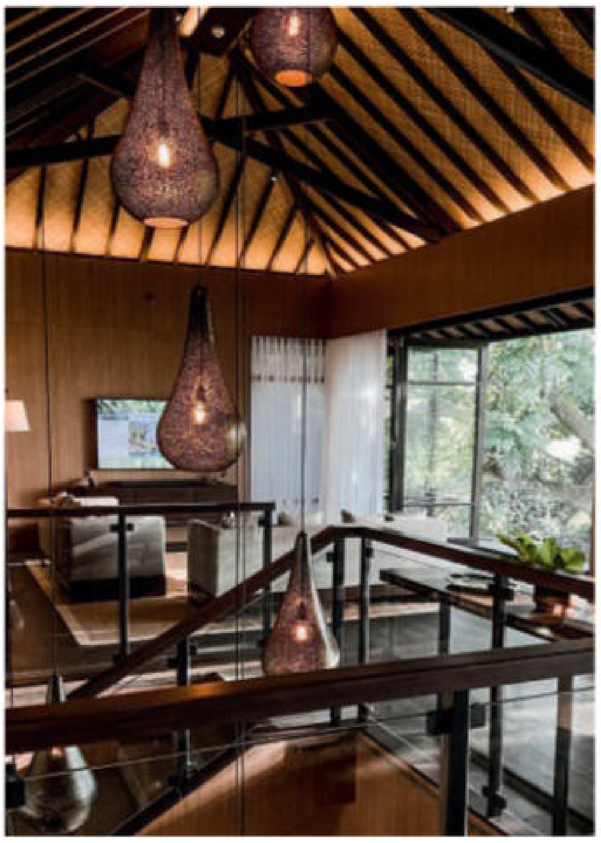
PHOTOGRAPH: VARVARA GRABOVA/UNSPLASH

Here be dragons

A voyage back to Indonesia is steeped in wildlife, nature and heritage for the food writer *Lara Lee* as she journeys through the islands within Komodo National Park and Bali

THE ROAD TO THE KOMODO Islands is long. I say road but, strictly speaking, it is a passage by air and sea as well as land. I am travelling to one of the most remote places in the world, so I am expecting a remarkable adventure.

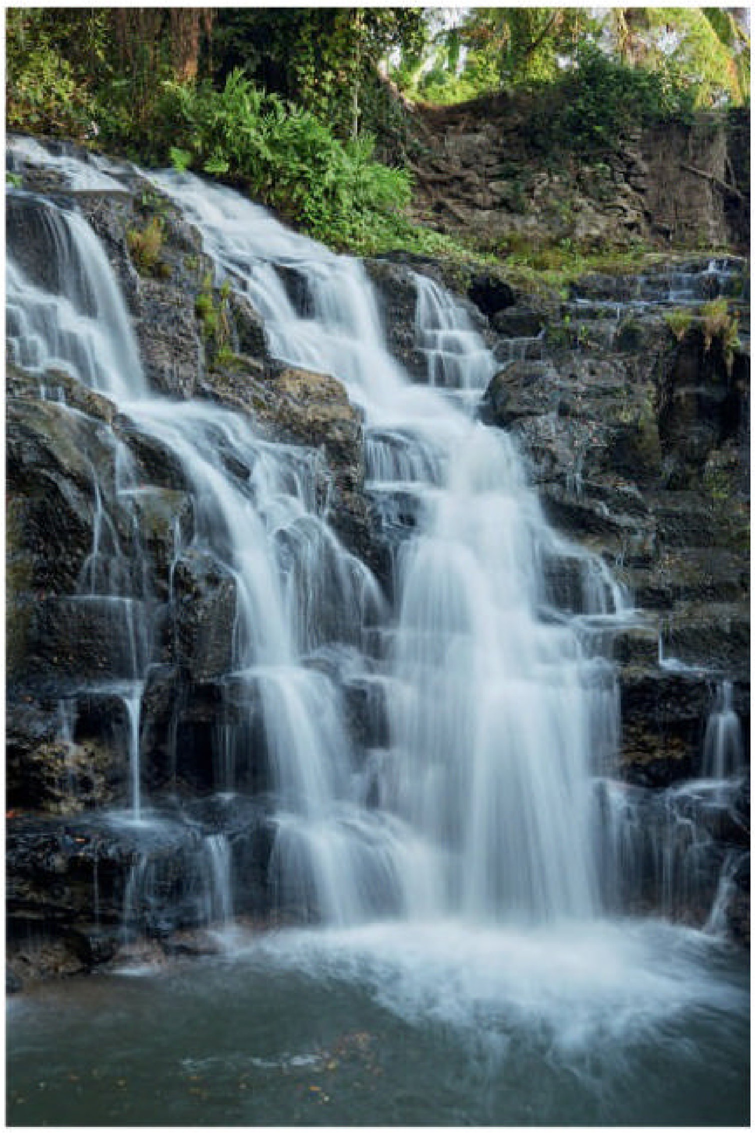
The first leg of my 10-day journey is a long-haul flight to Bali, landing in the secluded foothills of Tabanan in the east, a relatively unknown part of the island, 30 minutes north of the village of Canggu. I stay at Nirjhara, an exquisite jungle resort with a cascading waterfall at its centre. A meandering river separates the retreat from the fertile rice paddies lining the entrance. Small black and yellow centipedes weave through the delicate carpet of frangipani covering the footpath. Outstretched banana-tree leaves bow their heads, while bamboo stems and the lobster claws of red heliconias sway gently in the cooling breeze.



The 25-room resort has been designed with careful consideration for the natural landscape surrounding it. My accommodation here is the Residence, a two-bedroom villa that opens out onto a tropical forest, a view I can also see from the private infinity pool. The walls are made from coconut shells and the rooms are constructed with recycled wood and natural stone; traditional ironwood-shingled roofing complements the lush surroundings and the melodic soundtrack of the birds, while the gentle hum of insects is soothing and serene. A sugar glider – a type of possum – leaps across the palm fronds, entertaining me as it climbs at speed over the foliage.

The following afternoon, I fly to the island of Flores, then get on a speedboat to board *Vela*, a vessel that will take a small group of us on a five-day trip exploring Komodo National Park, a Unesco World Heritage site on the eastern side of the 17,500 islands that form the Indonesian archipelago. *Vela* is a magnificent modern incarnation of the wooden sailing ships, *phinisi*, that once plied Indonesian waters along the historic spice-trade routes. The boat is meticulously handcrafted, made with traditional tools by master builders from the

Above: Padar island. Below and below left: the Residence at Nirjhara



Konjo tribe of South Sulawesi – a spider-shaped isle north of the Komodo Islands and one of the main seafaring regions of the country – using centuries-old techniques passed down through generations.

Fifty years ago, my father made a similar journey, emigrating from Kupang in West Timor – close to the place I am heading to now – and crossing the Timor Sea into Australia, where I grew up. The idea of visiting Indonesia when I was young was a distant dream our family could not afford. Instead, I connected with his homeland through the tranquil melodies of *keroncong* (Indonesian folk music), the intricate batik dresses I was clothed in, and the meals that filled our table – cherished family recipes that were imprinted into my childhood. Later, I spent years exploring the country's culinary identity. Each dish shortened the distance to the Indonesia I knew as a child; every bite brought me closer to family. When I first set foot there as a young adult nearly two decades ago, I felt I had finally come home. I have since travelled extensively across Indonesia, but had not yet visited this remote part of the country. Traversing these waters had long been a dream of mine.

While on *Vela*, I am given a luxurious air-conditioned cabin, one of six that altogether can accommodate up to 14 guests. It is decorated with beautiful Indonesian art and craftsmanship: an exquisite woven *ikat* from Blahbatuh in east Bali adorns my king-size bed; teak furniture has been sustainably sourced and hand-carved in Java; tiles and ceramics are custom-made by the celebrated Gaya Ceramic in Ubud. At *Vela*'s helm is Captain Ferykok (Fery) Bonarate, born and raised in South Sulawesi. He has sailed these waters for more than 25 years and his supporting crew are from the neighbouring islands of Bali and Flores, so I know I'm in good hands.

The boat's resident Javanese chef, Ferry Hermawan, has mastered recipes handed down through generations of villagers. I delight in my daily morning breakfast of mie goreng (stir-fried egg noodles with crispy fried egg) with rivers of gleaming kecap manis (a thick and syrupy fermented sweet soy sauce) pooling into every nook and cranny. For one dinner, I eat rawon, a dish from Surabaya consisting of tender beef swimming in a distinctly earthy broth

Right: the exterior of the phinisi Vela. Above: one of the ship's suites

PHOTOGRAPHS: LARA LEE, TOMMASO RIVA

A hawksbill sea turtle. Above: breakfast at Nirjhara

> 'There's been a magic to this journey, which has brought me new and unexpected experiences, while also feeling like a long-awaited homecoming'

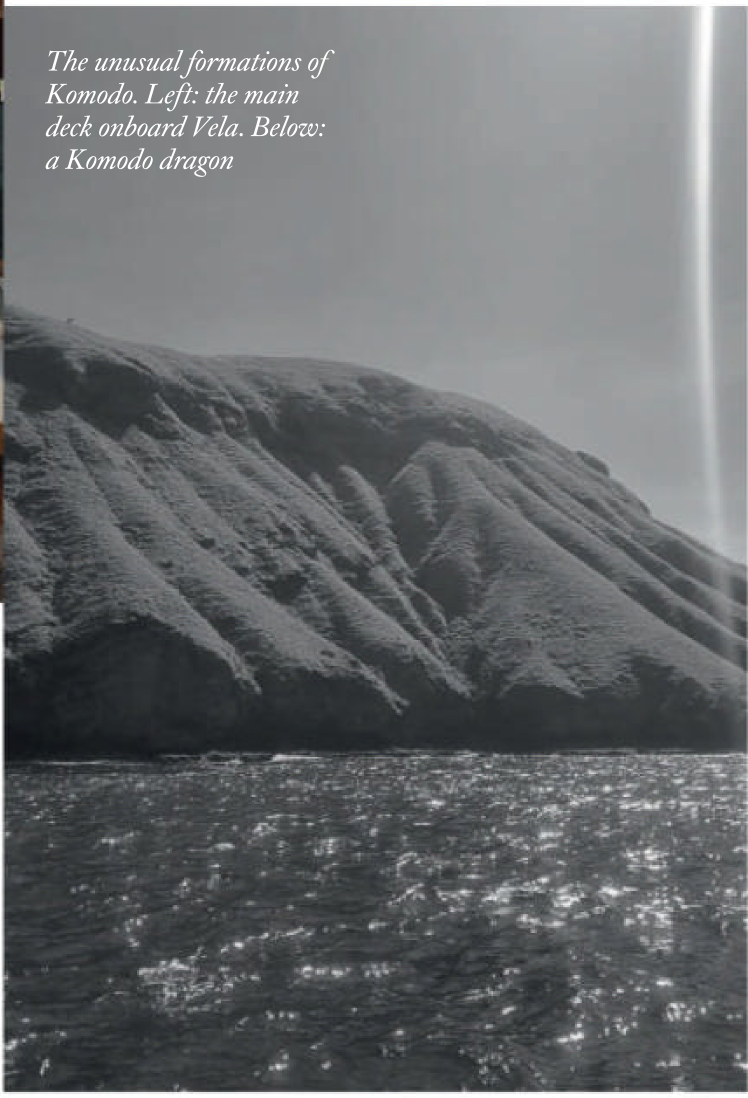
Above right: the beach at Lawa Darat Gili island in Komodo. Below: the writer Lara Lee scaling the peak at Padar island

fragrant with garlic, galangal and coriander seeds. The soup is made from the black pulp of the mature kluwak nut, which is poisonous until simmered. It is near impossible to order this dish outside Indonesia, and I sip it with glee.

We sail towards Padar, the third-largest island that sits inside Komodo National Park. We might as well be at the very centre of the ocean, for when I look at the horizon, ours is the only vessel in sight. The sun casts uninterrupted shades of gold upon a collage of ragged hills and mountains carpeted in variants of forest green. Volcanic land formations curve like claws and the jagged coastline is fringed with sandy bays overlooked by thorny vegetation, inhabited by Komodo dragons and at least 4,000 species of wild birds. Around us are coconut-palm-lined clifftops that fall dramatically into sapphire-blue water. The sheer scale of the place is a reminder of my smallness.

Padar is a dragon-free location, with underwater volcanoes and a spectacular summit. I hike to the top and soak in the view of the three bays surrounded by deep valleys, savannah woodlands and green hills, admiring one of the few places in the world with different-coloured sands: one black, one pink and another white. Later that afternoon, we swim in the jewel-like water. As the day turns into night, we go back to *Vela* by speedboat and at last set sail towards Komodo.

We travel to Loh Liang, a nature reserve on the eastern coast of Komodo Island, and the boat's cruise director Dean Noble – whose extensive knowledge of the region makes him a worthy guide – arranges for an early-morning visit, where visitors can safely observe the dragons in their natural habitat. When we arrive, we are greeted by two park rangers. 'We must protect dragons. They are our ancestors,' says one of the rangers, as we walk over dirt tracks shaded by a montage of tamarind-trees and wide-stretching palms. They each carry a six-foot wooden stick that forks at the end for our protection. The monstrous Komodo dragon, which can grow up to three metres long and weigh up to 90 kilograms, is known for its aggressive behaviour and can bite with venom potent enough to kill a water buffalo, though there hasn't been a fatal attack for 13 years. Fossils



The unusual formations of Komodo. Left: the main deck onboard Vela. Below: a Komodo dragon

The island of Flores, east of Komodo

indicate they first appeared on the islands a million years ago, but they are now classified as endangered; their numbers have dwindled by half in the past 25 years, with only 3,500 dragons left in the wild due to illegal hunting and the loss of their habitat to agriculture and urban development.

Our first encounter is with a sleeping adolescent, its scaled, chainmail-like armour camouflaged by the forest. At the beach, my guide brings me closer to a large adult male, a rope of drool dangling from his parted jaws beside his flickering forked tongue. Wary of the speed at which these prehistoric creatures can move – about 12 miles an hour, or as fast as a person running for their life – I move slowly, my breath held.

The next day, our guides take us snorkelling near Pulau Langkoi, a small island south of Komodo. Rare marine animals, including dugongs, whale sharks and manta rays, are known to visit these parts. A hawksbill sea turtle glides elegantly through the water beneath me; schools of tropical fish swirl around; a white-tipped shark swims slowly above coral meadows; and sneaking along a stretch of sand is the faint outline of a stingray. Blue sea stars dot the reef below and giant clams open and close their curled electric-blue and purple lips to the flow of the water's currents.

Back on board *Vela*, in the evening, I watch white bats circle the water's surface just metres from the deck, illuminated by the ship's light. One swoops into the ocean and emerges with its claws latched around a small fish. A black-and-white banded sea snake wriggles across the surface of the water, its movement smooth and hypnotic. The sea glows in mesmerising shades of neon blue, and bioluminescent waves follow the foamy wake of our speedboat during an evening outing to watch flying foxes as they leave the safety of a mangrove forest in search of food.

I buy a small, delicate carving of a Komodo dragon, a souvenir made by local craftsmen that I found at a beachside market on Komodo Island. It is carved from the raintree, or suar wood, known for its beautiful umbrella-shaped canopy whose leaves fold up before the rain.

There's been a magic to this journey, which has brought me new and unexpected experiences, while also feeling like a long-awaited homecoming. It has been a voyage anchored in ancestry, taking me on a boat infused with culture and history, past the birthplace of my Indonesian father, and through the majesty of the ancient land formations and the prehistoric creatures that inhabit them. I run my hands over the carving's intricate detail; it's a totem of this time spent in my forefathers' country, and a reminder of my son back at home, who dreams of meeting dragons too.

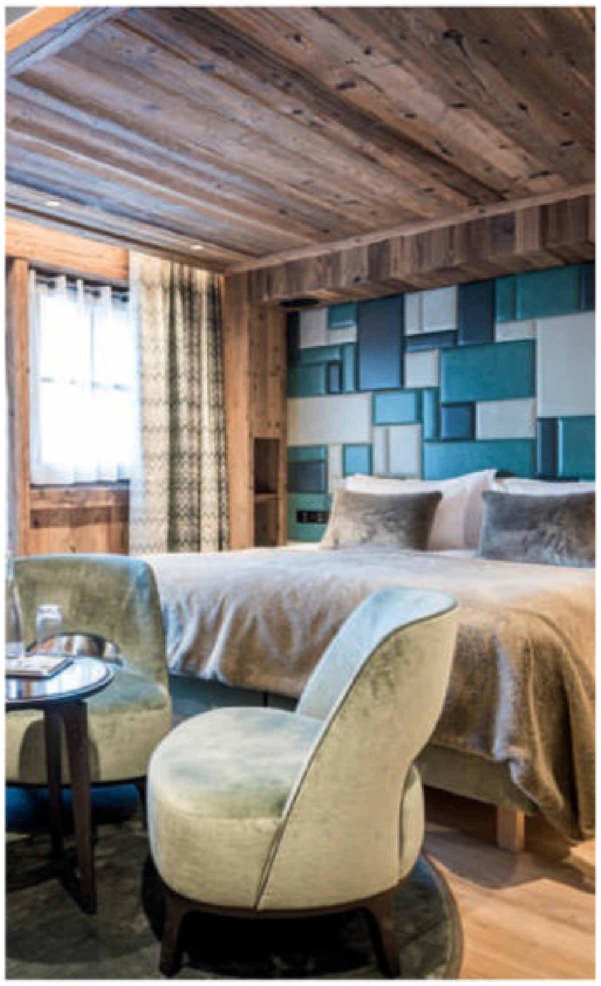
Nirjhara (www.nirjhara.com), from £375 a night, based on two people sharing a Canopy Suite. Private charters of Vela (www.sailvela.com), from £12,500 a night full-board, including all meals, non-alcoholic drinks, spa treatments and activities. □

PHOTOGRAPHS: MARCELLA OSCAR/UNSPLASH, TOMMASO RIVA, CHRISTOPHER WISE, LARA LEE, STOCKSY

On cloud nine

Lydia Slater finds sybaritic serenity off-piste on an indulgent Alpine adventure

Right: the pool at Armancette. Below: the hotel's exterior



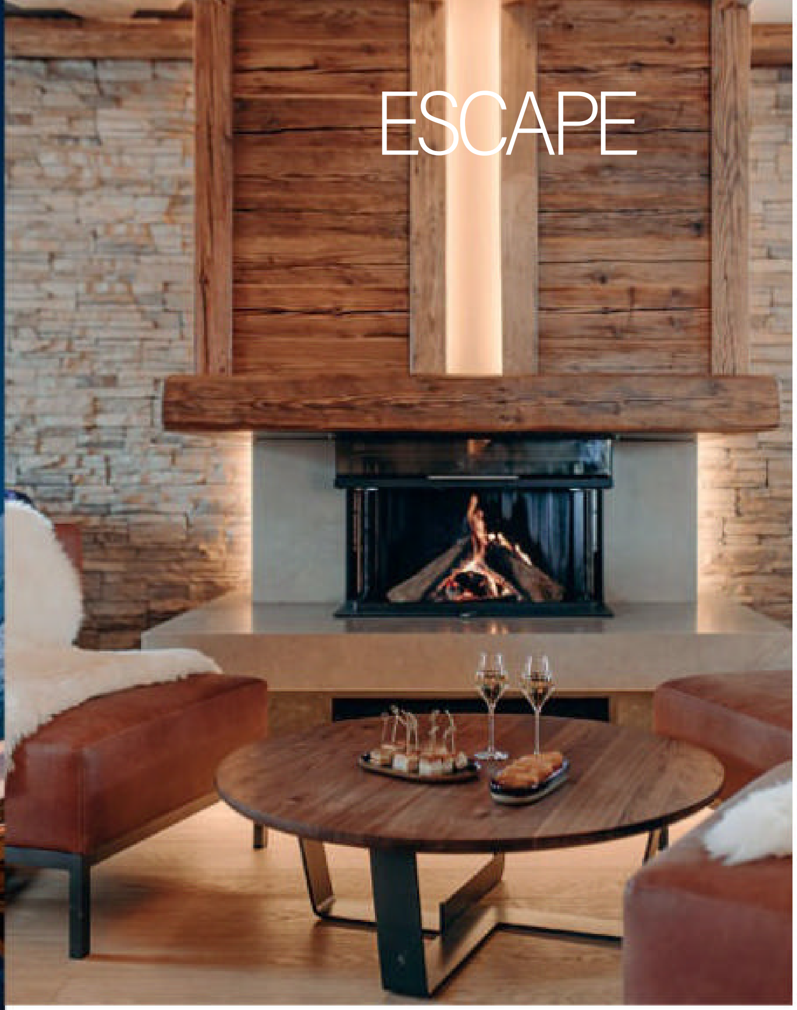
A bedroom at Armancette

PHOTOGRAPHS: GETTY IMAGES

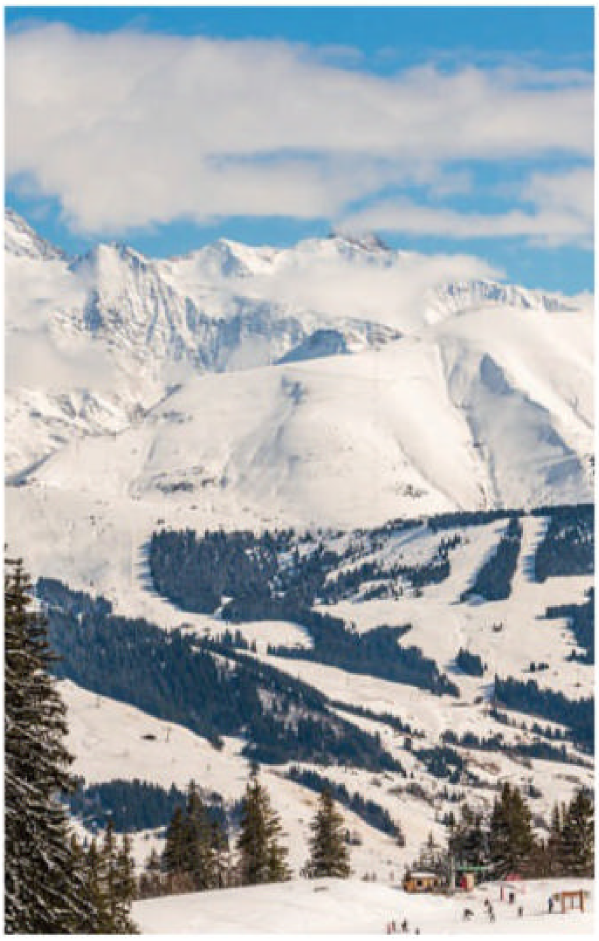
EVER SINCE TURNING 40, I HAVE become increasingly aware of my mortality – and never more so than on a skiing holiday. Not so long ago, I seriously considered doing the Cresta Run; now, I shut my eyes when riding a chairlift. While my teenage daughters delightedly spend their days speeding down the slopes, I have latterly eschewed the adrenalin rush of alpine skiing in favour of the more sedate, if still exhausting, Nordic variety. Consequently, when looking for a winter-sports resort, the 'après' now takes precedence over the 'ski' for me; my offspring may clamour for black runs, powder snow and noisy nightlife, but I require gourmet cuisine, rural peace and excellent facilities – not always easy to reconcile.

Fortunately, with Armancette, no compromises are necessary for everyone to be happy. This boutique chalet hotel, an hour's drive from Geneva airport, stands in the pretty village of Saint-Nicolas-de-Véroce, which has all the necessities: several restaurants, a little supermarket and boulangerie, an exquisite baroque church, mountain vistas, a ski shop and a chairlift a mere 100 metres away. This last will sweep you up (not too vertiginously) to the slopes, dotted with snow-tipped fir-trees and looking like the best kind of Christmas cake. From here, you have access to the Evasion Mont-Blanc resort, famed as one of France's most beautiful areas to ski. It stretches between the resorts of Saint-Nicolas, Megève, Saint Gervais, Combloux and Les Contamines-Montjoie, and offers experienced skiers 445 kilometres of slopes of varying difficulty. More cautious types, however, can simply enjoy the views while sipping hot chocolate spiked with rum at one of the many cafés, or head off through the trees on snowshoes to take in the scenery without jeopardy…

Despite the convenience and the beauty of the surrounding landscape, we found it difficult to leave Armancette, which has been designed with cocooning at its core. The 17-room hotel stands on the site of the former village bakery, and still makes its own breads for the on-site *salon de thé*, so you wake up to the scent of fresh patisserie. It's traditional in style, with décor that might be termed 'chalet-luxe' – fur rugs, velvet upholstery, oak panelling, thick white towels in the marble bathrooms. Our suite had a huge television that disappeared into the bedstead when not in use, a Sonos sound system and electric shutters that blocked the sun to allow us to sleep like logs. It's tempting to rush back from the slopes for tea and cakes



Above right: the Mont Joly bistro. Below: ski slopes under the Mont Blanc massif



in the library, but you must also make space for dinner. The Mont Joly bistro, owned by the hotel and located across the street, offers crowd-pleasing fondues and excellent cocktails, and the in-house restaurant La Table d'Armante dishes up gourmet cuisine from its open kitchen. When we ate there, the set menu offered oysters with cucumber, apple and lime, foie gras with passionfruit, mango and brioche, scallops with caviar, truffle-crusted veal, goat's cheese, pear and walnuts, apple mousse with champagne and a plate of irresistible petits-fours.

Naturally, after such a blow-out, extra exercise was imperative, and Armancette has a fully equipped spa and gym with an on-hand personal trainer to get you into shape. Having beaten my 5k record on the treadmill the following day, I felt rather less guilt about decamping to the spa. There, after a massage, I sat in one of the outdoor whirlpool baths, reading my thriller, as the clouds of steam occasionally parted to reveal the snowy peaks of the Dômes de Miage across the valley. Meanwhile, my husband remorselessly swam lengths of the indoor-outdoor pool, yelping with the chill every time he emerged into the frosty air.

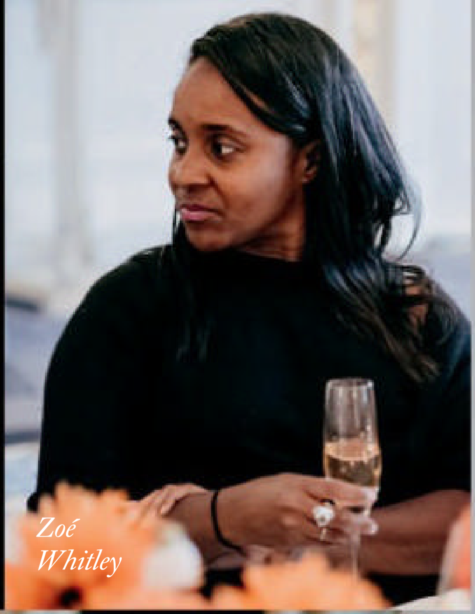
> 'When looking for a winter-sports resort, the "après" now takes precedence over the "ski" for me'

This is not to say we refused to leave the hotel environs altogether. One night, the children petitioned to be driven to buzzy Megève to party with their friends. On another day, we gave our aching muscles a break and spent the afternoon in Saint-Gervais-les-Bains, a charming 19th-century spa town with a casino, several restaurants and a museum dedicated both to modern art and mountain-climbing, for the town offers fairly easy access to Europe's highest peak. In summer, you can catch the Mont-Blanc Tramway all the way up to the Nid d'Aigle, near the Bionnassay Glacier.

As we made our way around the museum, reading the hair-raising accounts of the thrill-seekers who made it to the top and gazing at the photographs of Mont Blanc's knife-edge ridges and yawning crevasses, I felt more grateful than ever for my new-found contentment to admire such dangerous beauty from a comfortable distance.

Armancette (www.armancette.com) from about £653 a room a night. □

Helena Lee and Sydney Finch


Zoé Whitley

Es Devlin

Bettina Korek

Annoushka Ducas and Roksanda Ilincic

Es Devlin's CBE medal

CREATIVE CAMARADERIE

The toast of London's art and design scenes came together for a celebratory lunch at Claridge's

EDITED BY **CHARLOTTE BROOK**

As the great and the good descended on the capital for Frieze London, *Bazaar* celebrated the 10th edition of its annual art issue – and this year's stellar contributors – with an intimate lunch in Claridge's French Salon, bringing together gallerists, designers and artists. Our guest of honour Es Devlin, who had collaborated with Cate Blanchett to create the magazine's November cover, arrived straight from receiving her CBE at Buckingham Palace that morning with her family, and was soon persuaded by Roksanda Ilincic to pin the beautiful medal to her lapel. Following a Ruinart Champagne reception, guests convened at a table lit by Jo Malone candles and dressed with sorbet-hued dahlias arranged by Lucy Vail. Friends reminisced while new acquaintances were made: Devlin bonded with the Venice Biennale laureate Sonia Boyce over a shared fascination with the bombardier beetle (not to mention a mutual respect for each other's creative practice), while Yinka Ilori discovered a fellow colour lover in Chisenhale Gallery's Zoé Whitley, and Rachel Jones congratulated Anj Smith on her Frieze debut. Eventually, fuelled by lobster risotto, stimulating conversation and strong coffee, guests set forth renewed, to embrace all the fun of the fair. CB

Rejina Pyo

Nicole Farhi

Sonia Boyce and Rachel Jones

Angela and Tim Devlin

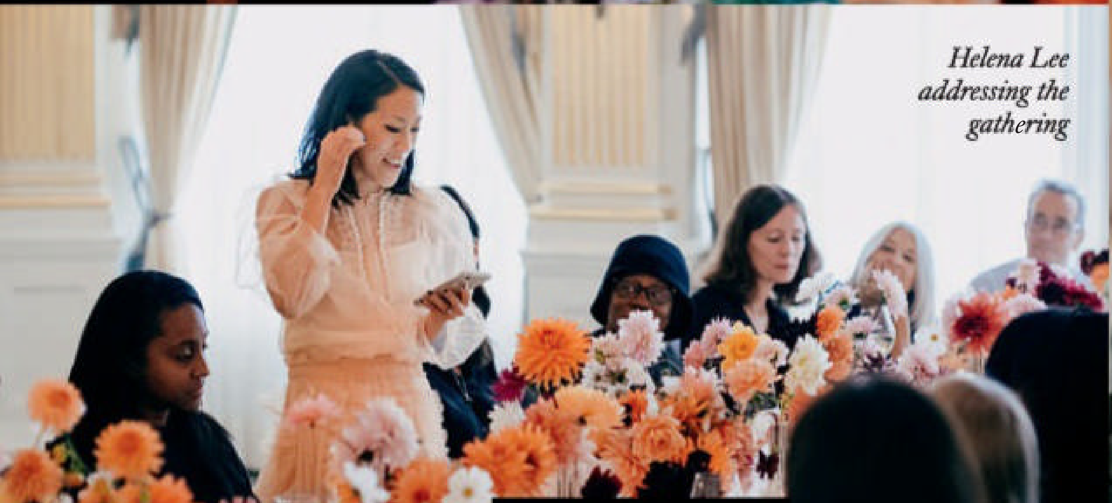
Yinka Ilori

Rejina Pyo, Kiyo Taga-Witkin and Jacqueline Euwe

Lydia Slater and Roksanda Ilincic

Sonia Boyce

A Lucy Vail floral arrangement


Helena Lee addressing the gathering

Tschabalala Self and Anj Smith

Zoé Whitley, Es Devlin, Lydia Slater and Nicole Farhi

PHOTOGRAPHS: OLIVER HOLMS

JEWELLERY EDIT

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BEAUTY EDIT

THE NEXT GENERATION SKIN BOOSTER: DISCOVER THE FUTURE OF SKINCARE.

Undoubtedly the hallmark of 2022 beauty, glazed and glass-like skin is here to stay. What if we told you that one easy tweakment could be the secret to achieving a glowing complexion, year-round?

Injectable skincare is a key trend prediction for 2023, with more and more avid skincare fans discovering the long-lasting, visible benefits of skin boosters. The landscape of skincare has seen a marked shift towards minimalism, leading us to increasingly seek out low-effort yet hard-working, multi-benefit solutions that fit into our busy schedules.

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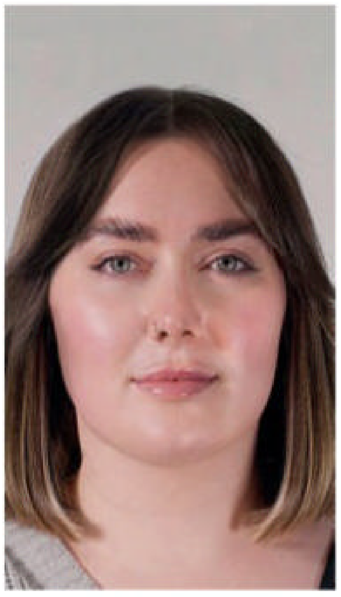
Hailed as the 'Next Best Thing in Injectable Skincare,' Seventy Hyal 2000 surpasses the capabilities of topical serums and moisturisers, delivering a surge of moisture beyond the surface. The Next Generation Skin Booster promotes a glowing visage, providing gentle volume to smooth the appearance of fine lines and create a temporary contouring effect.

Before

After



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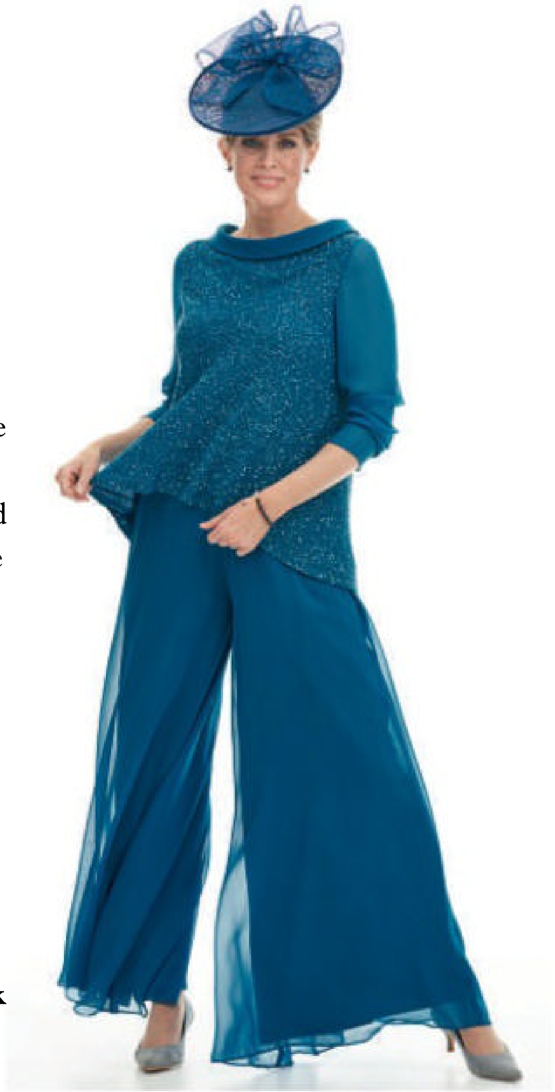

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